

FEBRUARY 1, 1948

# THE *Art* digest



*Still Life with Pears* by Juan Gris. In the Miller Company Collection. See Page 12.

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## Los Angeles Events

By Arthur Millier

LOS ANGELES:—The big show here is the Encyclopaedia Britannica collection of contemporary American painting now numbering 129 pictures and handsomely shown in seven galleries of the Pasadena Art Institute until Feb. 12. It scarcely calls for description now since the ART DIGEST reviewed it at length in the April 1, 1945 issue. No more representative selection of mid-stream 20th century American painting has ever been seen here.

Another American painting show of 40 examples is in the Florence Rand Lang Gallery at Scripps College, Claremont. Your correspondent has not seen this (you have heard about our distances!), but it, too, contains resounding standard names. Cowie, Dalzell Hatfield and A. A. A. Galleries supplied most of the pictures.

The Hatfield Gallery has an excellent show of modern French paintings with the title *Eight Masterpieces*. Cézanne's well known *Portrait of a Young Man* believed to be his son; Rouault's *Suffer the Little Children to Come unto Me* a large, glowing street scene with a white sun and with Christ seated at the left; *Rue Montrouge*, which is a top-quality Utrillo, and a superbly drawn, large Degas pastel of a laundress all fit the show's title. Gauguin, Segonzac, Renoir and Braque are the other artists represented.

*Seventeen American Photographers* is an enterprising exhibition of 170 prints organized by the Los Angeles County Museum, to Feb. 15. The lenses: Berenice Abbott, Ansel Adams, George Barrows, Erwin Blumenfeld, Wayne Miller, James Fitzsimmons, Fritz Henle, Harry B. Kane, Victor Keppler, George Platt Lynes, Josef Muench, Mam Ray, Edward J. Steichen, Brett and Edward Weston, Max Yavno and Thomas Yee, range from abstraction to sharp realism in their work. The show is refreshing after the tired conventionalities of the annual camera salons.

Howard Warshaw's show of paintings at the James Vigeveno Galleries, to Feb. 5, adds to his growing reputation. He has worked his way out of a Berenish period into a series of small pictures in dark tones and deep colors underlain by searching drawing. *Girl with White Headdress* and *Seated Figure* have a timelessness reminiscent of Corot, though the handling is quite different. Street, sacks and onions furnish subjects for other finely integrated little pictures.

Other current exhibitions are by William E. Wiedeman of Colombia, and Hollywoodian Edmon Kohn, at the John Decker Studios, to Feb. 8; Andree Golbin, young abstract painter, at James Fitzsimmons' studio, 4614 Fountain Ave. to Feb. 6. Catherine Heerman's engaging Picasso-influenced paintings and drawings close today at American Contemporary Gallery. Zoe Shippen of New York is here painting her sturdy, sympathetic pastel portraits of children some shown at Beverly Wilshire Hotel.

The Art Digest Feb



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## The Art Digest

Vol. 22, No. 9 February 1, 1948  
**PEYTON BOSWELL, JR., Editor**

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### "The Public Be Damned"

SIR: I read with great pleasure Emily Genauer's article and your editorial on "Awards to Paintings." I can frankly say it is my belief that the artist-jurors are making an awful mess of the whole contemporary field of art. It used to be said when a man painted on Sundays that he dabbled in art but professionally he was a lawyer or a clerk. Now, when a person paints on Sunday, he is proclaimed a painter and incidentally a stock broker or business man on the side. Again, a person who painted crudely or showed no professional approach was considered an amateur; today, he is called a primitive and is more often accepted than many really worthwhile painters.

—CARMINE DALESIO, *The Babcock Galleries, New York.*

SIR: Place me in complete agreement with your fearless editorial, "The Public Be Damned." Anyone but a person of your integrity would be accused of being reactionary and academic for such a piece. Last year's three shameful awards have destroyed in one swoop the layman's slowly rising respect for Modern Art. To me, arbitrary jury procedure is not the sole cause of confusion, as you suggest; rather it is a symptom of the lack of absolute standards in the art movement, if not our whole culture. Constantly forming splinter groups, each with its own esoteric manifesto, are constantly adding to the bewilderment of public and critic alike. We are approaching anarchy, not universal truth.

—FREDERICK W. ROE, *Winthrop, Mass.*

### Word From the State Department

SIR: This is in reply to your letter of Dec. 31, 1947, asking what plans have been made for selling the collection of paintings assembled by the Department a year and a half ago. This subject is at present under consideration and I am sorry that it is not possible to make any final statement. I can say, however, that there seems to be no likelihood of the paintings being auctioned at the Parke-Bernet Galleries.

The Department appreciates the interest which THE ART DIGEST has shown in this collection.

—LAWRENCE S. MORRIS, Assistant Chief, Division of Libraries and Institutes, Department of State.

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There have been several visitors of *de-stink-shun* from the plush planks of 57th Street, who should realize by this time that Logsdon is *unobtainable*. Others are warned beforehand to save themselves the time and expense of an unfruitful pilgrimage to the artist's studio. Do not think that you can win him over; you will only succeed in winning his contempt. Logsdon has more respect for those who keep away from him, than for those who are constantly worrying him to distraction by frequent visits.

The artist has had cause for further irritation because there have been some who have obtained the *knowledge* of his secret address. Even if you should be able to see the artist, you would not have the good luck of seeing his paintings.

Logsdon has *purposely* avoided the act of entering his paintings in gallery group exhibits and in the big national shows because he has been afraid that he would be "*discovered*". This credit belongs to the artist alone. He discovered himself. He is self-taught. He is a self-made man. Logsdon's style is a dark secret. He will not exhibit his master-works *until* he is ready to reveal them in all their glory. He is supposed to be modern, creative and revolutionary in his painting. Logsdon is the greatest artist who has ever lived or who ever will live.

A thing that has disgusted the artist most is the existence of *certain* unscrupulous and dishonest art dealers who of late have helped give the art world a bad odor. The many honest dealers have been made to suffer because of a *few* black sheep within the fold. In the future many artists with prestige, self-respect and talent may *refuse* to exhibit until the existing deplorable condition is cleaned up.

When the wicked ones have been cast out and the remainder of the wool has been purged white and pure, then *dear* dealer, come to the great Logsdon and fall down before him with worshipful loyalty and he will receive you with a joyful attitude and give you the keys to his studio which contain precious jewels. This indeed would be heaven on earth to *anyone*. If there were only someone whom Logsdon could trust—but this is impossible. You can't have him.

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# PEYTON BOSWELL

## Comments:

### Revolt of the Critics

ONE OF THE MOST EXPRESSIVE G. I. terms to come out of the late strife was "that's where they separate the men from the boys"—so stated by American aviators leaning from their cockpits to observe a beach-landing under fire on some Pacific island far below.

Something somewhat comparable obtains in the field of fine art, when an artist raises his head above the harmless pleasure of local recognition to invade the big league of museum acquisition and national prizes. Then, along with the awards, these artists must expect the bruises of critical evaluation—especially now that the critics have collectively decided that the honeymoon of kindness, ushered in by the Great Depression, is over.

Lately the critics appear to have taken the bit in their teeth. Still legitimate is the theory that the small talent displayed in a little exhibition should not be blasted by the heavy artillery of clever condemnation (so easy to write), but the case of the \$3,000 winner, or a retrospective in a large museum, calls for more honesty and less kindness. The critics, conscious of their historical function, have revolted, and are judging the artist by the standard of the company in which he competes.

Last issue we quoted at length from Emily Genauer's adverse reaction to the lush Pepsi-Cola, La Tausca and Chicago prize awards. The reaction of a weary public was electric. Now we have the Museum of Modern Art exhibiting 41 recently acquired paintings, sculptures, drawings and theatre designs, and we find Miss Genauer joined by most of the other critics in giving the collection a blunt criticism—directly in line with the current revolt. Acquisition by the Modern, in their opinion, warranted an honest answer to a straight question, and gone was any hint of the accustomed weasel wording. Sympathetic as they are to the modern movement, these writers felt that again the Museum of Modern Art has dissipated its laurels on the delicate chi-chi brows.

Henry McBride of the New York *Sun*, dean of the critics who sometimes through sheer boredom devotes most of his story to the trip to the exhibition rather than the exhibition itself, struck the keynote. He charged that the museum had "made its purchases on the order of 'prizes of encouragement,' always a dangerous procedure for an institution with a standard to set."

And then the veteran critic gave the new generation a few of the facts of life: "Young artists should be encouraged, and as I said before, fed, and there are a hundred ways of doing that, but making it easy for them to get into museums is not one of the ways. *To make the museum cheap is to destroy it* [italics mine]. . . . It happens that most of the pictures by the new young people are evasive and confused in a way to suggest not only that their training has been scant but that they have not yet arrived at having ideas about life that are worth adult attention."

It was not until McBride was leaving the last galleries that he responded to such old friends as Berman, Soutine, Feininger, Moholy-Nagy, Moore and Nadelmann, and then he paused at a gallery devoted to watercolors by French children: "Most of them are delightful, and among the contributions of the 15-year-olds are some that could easily pass as the work of adults," he commented.

Emily Genauer of the *World-Telegram* called the new acquisitions "exactly the sort of formless, archaic, over-precious expressions, taking their cue from hieroglyphics and totem poles, that are being deplored by those who hold that the artist must, whatever else he chooses to make his art, still be a medium of communication with his audience." Then Miss Genauer quotes with devastating effect the words of Director Alfred H. Barr, Jr.:

"Technically many of the artists seem to work with a high degree of spontaneity, even automatism, and some dependence on accident." In other words, translated into common English, these artists meant well.

Miss Genauer didn't like the indifference of the Museum to the revolt of the critics against amateurism in high places: "It doesn't matter that criticism of unintelligibility in art has lately been coming from all quarters, including the country's staunchest and earliest supporters of modernism. It doesn't matter that 'amens' are heard in all corners for the recent remarks by the distinguished American poet, Robinson Jeffers, in which he deplored the 'studious obscurity,' the 'far-fetched metaphors' and 'self-conscious singularity' of much that goes under the name of modern art. . . . The Museum of Modern Art imperturbably pursues its own capricious course."

Like McBride, Miss Genauer also paused before the paintings by French children. Said she: "These have tremendous charm and freshness of expression. They reflect an approach far more original and sensitive than is to be found in many of the new acquisitions, and they are executed with more skill." In other words, translated into common English, a child shall lead them—at least in the house that Rockefeller built.

Howard Devree of the *Times* touched on a point that worries most cultural liberals—we know that the pendulum is due to swing to the conservative, after a nightmare of uninhibited expressionism, but will it stop short of a Bouguereau revival? Devree used the Museum of Modern Art exhibition as a point of departure to call to task "the enemies within the modern movement—the extremists among artists and their apologists who have broken with tradition and proclaimed themselves the advance guard of culture." We feel that critic Devree is sound in his premise that more harm can be done to the modern renaissance by its blindly loyal friends than by the most biased Sanity in Arters. Example: Robert Coates of *The New Yorker*, who felt that "though there are no really major items, it must be said that in general the Museum has chosen very wisely." In politics, we might call this dexterous fence-straddling.

Carlyle Burrows of the *Herald-Tribune* was timid in his approach to the problem extended by the Museum of Modern Art, writing "the moods and meanings of their works are identifiable with nature, but the average onlooker will find the task of setting them apart with appropriate understanding something of a problem"—a statement that could mean all things to all isms, a throwback to the days before the critics revolted against sweetness and light, misplaced charity—to say nothing of defending aesthetic motherhood.

Today, it would appear, that the individual who seeks the soft berth of artistic freedom must contend with the considered judgment of critics who are increasingly determined to separate the artists from the picture makers.

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## A Modern Viewpoint

By Ralph M. Pearson

### Again a First Prize to the Blundering and Crude

This time it is \$3,000.00—the largest money prize of the year—in the La Tausca Art Competition with an all-artist jury. *Still Life* by Nicholas Vasilieff is the winner.

This so-highly honored work is naive, primitive, child-like—with the distortions which add surprise and therefore interest to the creations of children or primitives and which, in the hands of a master, can be profoundly symbolic and displayed into complex design harmonies. Since there is no hint of any complex harmonies here, either in color, space, texture, form or plane organization, nor any mature or complex subject, interpretation, or symbolism, the naïveté of crude drawing and a bold color scheme of raw black and white plus two small passages of grayed colors and one flat color background note are the main qualities to attract attention.

On the whole this color scheme appeals rather than offends, mainly because of its boldness. An alert pair of eyes sweeping rapidly around the adjacent walls will be momentarily arrested and pleased by these two charms. Then the two will take their esthetic place in relation to the many other virtues history has taught us to expect in a masterpiece and which the Modern Movement has resurrected for the use of contemporary artists, and which are here entirely lacking. The two charms are then seen in perspective as the first toddling steps of the innocent beginner in painting. As such they may well be genuine.

If a grown artist of technical experience reverts back to the naive and crude, the result becomes a tour de force, a pseudo-primitive. Since there is no evidence that Mr. Vasilieff is a beginner, it seems that a jury of professional artists has given the country's highest money award to a pseudo work.

The three highest awards of the year—to blundering confusion in the Kaleidoscope at Pepsi-Cola, to ABC simplicity (of 3-color notes) in Chicago to Basilio and to pseudo-primitive crudity in the Vasilieff, appear to be awards to Modern Art. None of the three is academic naturalism. None is the designed realism of the old and modern masters. Each creeps under the modern banner because it is complete or partial abstraction. But abstraction in itself is not a virtue. It becomes important only through the significance of its symbolism, if any, and the validity of its visual music of design. To reward incompetence in the Modern School is to add to the tragic confusion of the day, to do vast injustice to the genuine Modern and to play into the hands of the enemies of the Modern Revival.

Why did three different award juries composed of seven artists, two museum directors, and two university professors of art, make these unanimous awards? There are no minority protests.

Emily Genauer calls these three to [Please turn to page 38]



# THE ART DIGEST

Vol. 22, No. 9

The News Magazine of Art

February 1, 1948



Awakening: VINCENT GLINSKY. Carved in Tennessee Marble



Dr. Jean Piccard by Raymond Breinin

## Romanticism Displaces Abstractions at Pennsylvania Academy Show

PHILADELPHIA:—The most striking characteristic of the Pennsylvania Academy's current 143rd painting and sculpture annual is its consistency, a homogeneity seldom encountered in large exhibitions and one that applies both to quality—it maintains a high level throughout—and an all-over unity of style, which is overwhelmingly romantic.

In a survey that is modern without actually embracing the extreme fields of abstraction or surrealism, the exhibition seems to us to represent the direction American art appears to be taking. After diverse experiments in the pursuit of confused objectives, many contemporary artists are now settling down to a style that, while enriched and made more keenly aware of basic art problems, has returned to major interest in people, places and objects observed. The beginnings of a new approach are discerned in this combination of attitudes, in which subject matter offers obvious ties with reality while treatment, far from being literal, is colored by imaginative, often moody interpretation.

Color that is rich, felt as well as seen, with a strong bent for vibrant reds, blues and green heightened by glowing yellow, dominates all the Academy galleries. Sometimes joy in color makes basically good painting better; at other times it succeeds, by sheer impact of sensual excitement, in covering a variety of weaknesses and it is this latter temptation that should make young artists cautious. Meanwhile, however, it all yields an exhibition that is stimulating and interesting throughout.

This year the juries—composed of

Peppino Mangravite (chairman), Louis Bouché, Bernard Karfiol, Richard Lahey and Walter Stuempfig for painting, and Walker Hancock (chairman), Cecil Howard and Oronzio Maldarelli for sculpture—accepted more than a third as many works as Mangravite and Hancock, in their capacities as chairman, invited (of 243 paintings, Mangravite invited about 150). Many young or unfamiliar artists were thus afforded an

opportunity to display their work along side exhibits by well-known artists, a challenge they successfully met.

The jury awarded the Temple Gold Medal to Eugene Ludins for *The Valley*, a work whose main distinction lies in the quality and appeal of its painting technique and mood. The \$300 Walter Lippincott Prize for the best figure piece went to Raymond Breinin for his study of Dr. Jean Piccard, a sensitive, poetic painting of a personality caught in a romantic reverie.

To Alexander Brook went the Carol H. Beck Medal for the best oil portrait, for *Young Pianist* (reproduced in Nov. 15 DIGEST), a beautiful work. The Jennie Sesnan Medal was won by Jack Levine for *Apteka*, 1947 Corcoran 3rd prizewinner, that is a splendid organization of color and design. Less satisfactory was the selection of *La Casa De Dios*, portrait of an East Side store converted into a church, by Cooper Union instructor Steve Raffo, for the J. Henry Scheidt \$300 Memorial Prize. The Mary Smith Prize (awarded by the Academy's committee on exhibitions) went to Violet Oakley.

Award winners in the sculpture section are dull. Vincent Glinsky won the Dr. Herbert M. Howe Memorial Prize for a competent marble nude, *The Awakening* ("The Greek Slave with her chains loosed," as someone remarked). H. Lewis Kammerer won the George D. Widener Memorial Medal for *Head and Shoulders with Bent Arms*, a terracotta best described by its dry title.

Non-prize-winning paintings follow the romantic pattern set by the prize-winners. These exhibits, of course, partake at times of other styles—of fan-



*The Valley*: EUGENE LUDINS  
Awarded Temple Gold Medal

February 1, 1948



*Apteka*: JACK LEVINE. Awarded Sesnan Medal

tasy, as in the Chagall, Austin and De Diego; of abstraction, as in the good Osver, Kantor, Lea, Moller and Knaths; of surrealism as in the exciting Seligmann, or of expressionism (which represents the largest section), as in the distinguished paintings by Weber, Rattner, Wilson, Tschacbasov, Kopf and others, but the romantic approach dominates.

Outstanding pictures include Sepe-shy's *Sunbath*; Drewes' splendid abstraction; Lamar Dodd's lonely beach in *Solitude*; Guston's well-known *Courtyard*; Pittman's gracious *The Buffet* and works by Binford, Stephen Greene, Et-nier, Corbino, Mattson, Fiene, Davis, Watkins and others. Hyman Bloom's *Chandelier No. 2* seems an ambitious attempt that fails to be anything more than a puzzling decoration while the Siporin stops just short of being a "best."

Among the works by lesser-known artists are such fine offerings as Charles West's *Flowers in Tin*, a still-life that has style and distinction; Charles A. Smith's original *Behind Me Dips Eternity*, an enchanting work noted before; Ruth Gikow's well-organized, striking *Flight*; Jay Robinson's semi-abstract *Deserted House on the Mountain*; Sidney Gross' *Rooftops* and works by Theodore Haupt, Alexandre Robinson, Michael Ursulescu, Jenne Magafan, Robert Gardner, Tom Bostelle, Charles Semser, Joseph Gaultieri, Charles Owens, Jack Bookbinder and Zubel Kachadoorian.

In the sculpture section, which contains fewer highlights and is generally a less imaginative and stimulating display, high points include Zorach's beautiful *Devotion*, Jean De Marco's very ambitious and successful *Christ and the Apostles*; Archipenko's small semi-abstract, *Spanish*, that is a perfect example of the fusing of form and content; and Hugo Robus's study of a frightened family in *What Shall Become?*, a work executed in a style quite different from his usual manner.

Animals are wonderfully captured by Jane Wasey and Mario Cooper with a delightful *Polar Bear* and *Cycling Primates*, respectively. Other distinguished works include Marion Walton's

*Victory*, Laurent's *Salome*, Callery's *The Curve*, Harry Stinson's *Idyll* and works by Lu Duble, Richmond Barthé, Mitzi Solomon, Peter Dalton, James House, Jr., De Creeft, Charles Umlauf, Clara Fasano, Albino Cavalitto, Humbert Albrizio, Antonio Salemmme and Bruce Moore. The exhibition continues until Feb. 29.—JUDITH KAYE REED.

### Elizabeth Robertson Retires

After a long and distinguished career of service to the children of Chicago in particular and those of the world in general, Miss Elizabeth Wells Robertson retires as Director of Art of the Chicago Public Schools effective on February 1.

Through countless illustrated lectures to parents and women's clubs, exhibitions throughout the world, and constant co-operation with civic, educational, intercultural and business groups she not only popularized children's art but taught their elders to respect and understand it.

*Every Inch a Ruler*: JACK LEVINE  
On View at Downtown Galleries



## Five of the Best

AN EXHIBITION of paintings by five artists, at the Downtown Gallery, marks their inclusion in the poll conducted by *Look* magazine to ascertain who are "the best painters in America today?" from the decisions of museum directors, curators and art critics through the country. The ten selections intended were expanded to eleven, as two of the artists tied in the number of votes. The winners: John Marin, Max Weber, Yasuo Kuniyoshi, Stuart Davis, Ben Shahn, Edward Hopper, Charles Burchfield, George Grosz, Franklin Watkins, Lyonel Feininger and Jack Levine. Of these, five—Marin, Kuniyoshi, Davis, Shahn and Levine—are connected with the Downtown Gallery, where selected works by them are now on view.

Since the writer is a die-hard opponent of prize awards, or of any classification of "better" or "best," unless the basis of such selection is defined, and in this case it is not, there is no comment to make upon the list beyond the acknowledgment that all the artists chosen are outstanding contemporary painters who do not need the pulmotor of a poll to give their works vitality.

Many of the paintings at the Downtown Gallery are familiar through previous exhibition, two are owned by museums—Kuniyoshi's *I'm Tired* by the Whitney and Levine's *Welcome Home* by the Brooklyn Museum. This fact does not derogate from their excellence, but makes criticism redundant. It is regrettable that Ben Shahn's brilliant canvas, *The Red Stairway*, a choice of the poll, cannot be shown, as it is now in this artist's retrospective exhibition at the Boston Institute of Modern Art. A recent painting, *Arch of Triumph*, by Shahn gives the impression of abstract design in its interlacing and reticulation of lines against a warmly glowing background. It is one of the high spots of a distinguished exhibition.

Marin comes off with high honors. His watercolor, *Green Marine with Boats*, is one of those renderings of visual experience that the emotional tempo endows with a magical quality. The two oils surpass any Marin work in this medium that I have seen previously, abandoning his watercolor technique and conveying an impressive sense of space and movement, depending not on his usual calligraphy, but on soundness of form.

Jack Levine's ironic *Every Inch a Ruler*, the senile potentate in full regalia and his moronic-looking son, is a powerful indictment of power through inheritance, all the more impressive because of its subtleties of color. Both of Stuart Davis' handsome abstractions, *Report from Rockport* and *Pad No. 4*, have been previously commented upon. A recent canvas by Kuniyoshi, *A Child*, perhaps intended to represent a victim of displacement and misery, does not quite come off, although it possesses a certain poignancy.

Whether these are better or best artists, they are painters whose work assure, us that America has a living art quite divorced from foreign influences and in the case of each artist, a distinctly individual idiom of artistic language.—MARGARET BREUNING.

## Rattner, Colorist

So LONG AND SO FAITHFULLY has Abraham Rattner been with us that there doesn't seem to be one applicable adjective or phrase left to describe his work that hasn't been used over and over again. As usual, in his current exhibition at the Rosenberg Galleries, emphasis is on color—brilliant, dynamic, Byzantine here, stained-glass there—with a new note of whites for contrast. As usual, the show is chiefly emotional and expressionist in content and method, uneven as to realization of designs and ideas, secular and religious in feeling by turn, and, overall, an exciting experience.

All of which brings up an interesting speculation: Is it possible for an artist whose work stems primarily from the emotions to be as "even" in the quality of his production as an artist whose mainspring is the intellect? It doesn't seem so. But when Rattner gets his message across, as he does particularly in the vertical version of *Hands Up-rising*, *Conflagration*, a mystical *Sea Coast*, a *Self-Portrait* and a *Portrait Study of Henry Miller*, any deficit in precision of compositional focus or balance seems to be sacrificed to a good purpose. (Until Feb. 14.)—JO GIBBS.

## Sadie Abrams Landscapes

Paintings by Sadie Abrams, at the Ward Eggleston Galleries, principally landscapes, convey a pleasing sense of the artist's own reactions to the scenes before her. Her excellent sense of selection of detail keeps her canvases from being cluttered, yet they all possess an impression of a richness of natural forms. Miss Abrams' color is congruous throughout each canvas and her brushwork uniformly sound. A pleasant divergence from usual landscape paintings is the bringing up to the top of the canvas the design of trees and houses so that little or no sky is visible. (Feb. 9-21.)—M. B.

*Conflagration*: ABRAHAM RATTNER. On View at Rosenberg Galleries.



*Yellow House*: REVINGTON ARTHUR

## Revington Arthur's Color Sings Melodiously

IN THE PAINTINGS by Revington Arthur we have come to expect dominating color as a matter of course. But in his one-man show now at the Luyber Galleries that color has reached a new high in intensity. Yet these canvases never shout—rather they sing melodiously, and with considerable volume.

The same subjects preoccupy Arthur as before—figures, landscapes, circus performers. A trip to Monhegan Island, Maine, last fall, resulted in more straight landscape than usual. A mother and child, nude, on a beach, entitled *Sailors' Farewell*, is a particularly satisfying example of this artist's almost lover-like way with glowing color and plastic paint surfaces. *Yellow House*

(reproduced above), is also outstanding and somewhat different in approach.

One note of adverse criticism may be appropriate: Arthur's increasing tendency to formalize clouds seems of doubtful value. (Through February 14.)

—ALONZO LANSFORD.

## Schwitters in N. Y.

KURT SCHWITTERS is an artist frequently mentioned in connection with the development of modernism in painting, but whose works are but rarely seen. That derilection apparently will be taken care of, by the time the season is over: a group of 26 of his collages are now being exhibited at the Pinacotheca, and the Museum of Modern Art will put on another show of his work in about a month.

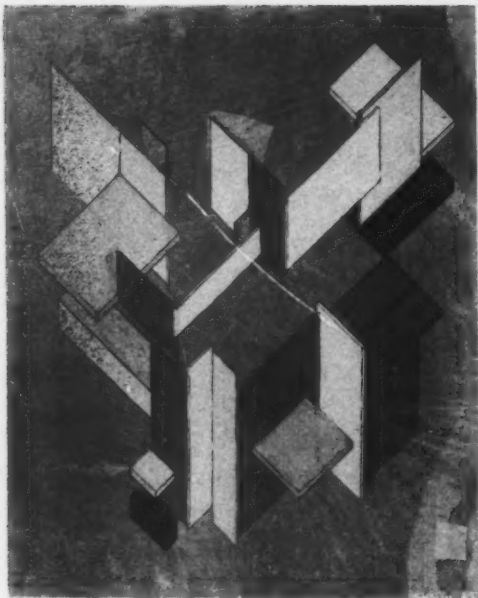
Except to the initiated, Schwitters' historic or esthetic importance is probably difficult to grasp. For, as can be plainly seen, the man merely glues together a lot of odds and ends from a rubbish pile into a composition. That such paste-ups can be not only intriguing but esthetically satisfying is difficult to appreciate until one has been around them awhile. Cigar bands and wine labels, torn theatre stubs and tinfoil are carefully selected for color and textural effects and combined into abstractions. (See cut on page 22.)

When Cubism upset the tradition of the natural image in art in the early 1900s, Dadaism sprung up as a reaction, claiming that art no longer had validity. The Dadaists sought to laugh it out of existence, engaged in such pranks as Duchamp's painting a moustache on a photo of the Mona Lisa, exhibiting it. Schwitters' contribution was the collage made of rubbish. But, being an artist and poet of good taste, did it in a creative, rather than scornful manner.

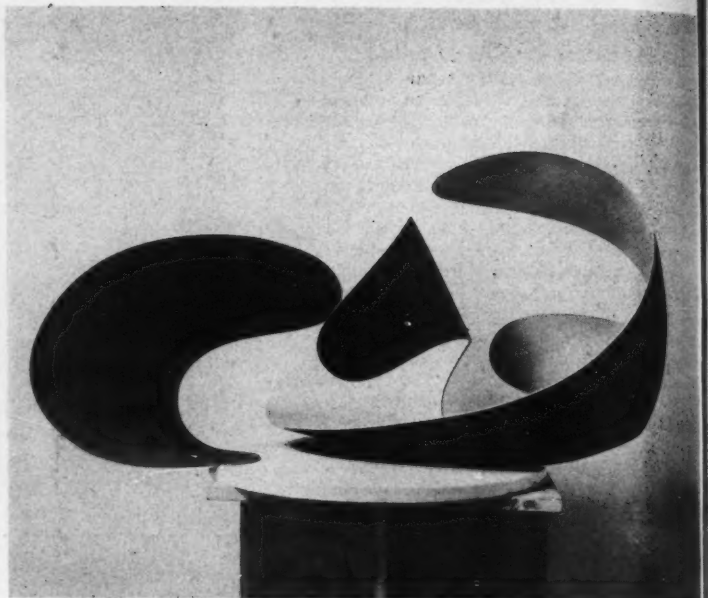
The present exhibition at the Pinacotheca, Schwitters' first in the U. S., will continue through February.—A. L.







*Space-Time Construction: VAN DOESBERG*



*Sculpture, Black, Yellow, Red: JOSE DE RIVERA*

## Miller Collection Presents Art as Step-Mother of Architecture

LAST MONTH there started on tour a new kind of art exhibition—an exhibition the importance of which to artists, to architects and industrialists, and eventually to the general public, can hardly be over-estimated. It is the Miller Company Collection of some 40 paintings and sculptures entitled "Painting Towards Architecture." It is a pioneering effort which promises a unique and highly practical tie-up of the fine arts and industry, without compromise on the part of the artist.

The Miller Company of Meriden, Conn., is a hundred-year-old manufacturer of lighting equipment. With the development of the fluorescent tube, it became apparent to them that lighting was no longer an accessory to be added to a building, but a functional and structural element that should be designed into it by the architect. Thus they became interested in modern architectural design.

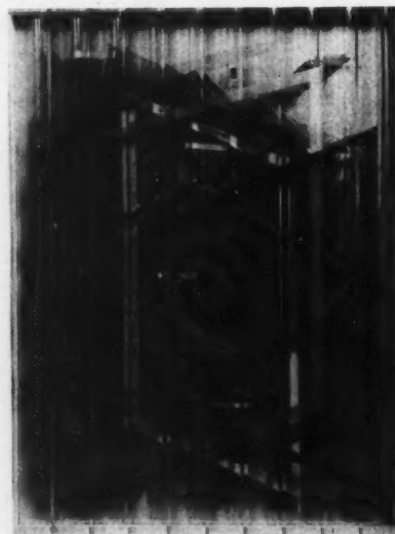
Taking an advanced, scholarly approach, unusual in industry, the Miller people found that pure functionalism had largely exhausted its possibilities. A more esthetic approach, applicable to functionalism, was indicated. (This was not without a nod in the direction of Frank Lloyd Wright, who had long appreciated that fact.) They also realized that most modern elements in architecture had been pioneered by painters, whose discoveries in cubism and abstraction had inspired the architects. So with the purpose of further developing contemporary architecture, the Miller Company has formed this collection of fine art, some of which demonstrates the historic influence of painting upon building design, earlier in the 20th century, some of the more recent works indicating new horizons.

The Collection had its premier exhibition, during December, at Hartford's Wadsworth Atheneum, and, until February 22, is showing at the Walker Art Center in Minneapolis. From there it will go to Akron, during March;

Baltimore in April, Milwaukee in May. Then the Association of West Coast Museums will circulate it until October. Further bookings are now being arranged, accommodating Midwestern and New England museums.

Although the exhibition is primarily intended for architects, it comprises, also, an exceptional show of historically and artistically important paintings and sculpture, taken simply as fine art. The cubists, Picasso, Braque and Gris (see cover of this issue), demonstrate the reduction of form to simplified planes and cubes. A composition by Van Doesburg, who had such a profound effect on the architects of the Bauhaus (Gropius, Oud and Mies van der Rohe), illustrates the concept of free-moving space controlled by free-standing planes. Works by Leger point the way to strong cylindrical forms which have been endlessly repeated in domestic and industrial architecture. The precision of

*Transfluent Lines: I. RICE PEREIRA*



mathematical proportion, the symmetry of balance in composition, is indicated by a classical Mondrian. Many modern architects, rejecting symmetry in the literal sense, were influenced by Kandinsky, whose *Animated Stability* here illustrates the fact that the rigidity of geometric form does not necessarily require symmetrical arrangement.

A very important contribution is that of Klee, whose work suggests that the finest art or architecture cannot be achieved solely through the intellectual, analytical process, but requires also intuition and pictorial imagination.

The more contemporary paintings contain qualities which seem made to order for the inspiration of architects and designers: Stuart Davis—the use of new textures and oblique lines; Meridiano—the freeing of color from the outline limitations of form and shape; Pereira (one of her best paintings on several sheets of glass)—the use of transparency and novel exploitations of light; Tunnard—the combining of geometric forms with natural ones. And so on.

Sculpture, previously considered but an adjunct to architecture, is shown here in the role of its inspiration in matters pertaining to space and rhythm and transparency, as exemplified in the works of Amino, Callery and de Rivera. The very excellent work by de Rivera seems to me to be particularly applicable, especially anent lighting.

If one is sometimes hard-pressed to find a connection between some of these works and architectural design, it is well to remember that the modern architect, in his zeal to break with the traditional, has had little criterion to go by except functionalism and the so-called International Style as developed by the Bauhaus Group. This style was based arbitrarily on the quadrangle and the limited painting (or otherwise coloring) of certain easily worked materials—without regard to the inherent esthetic qualities of those materials.

[Please turn to page 30]



## Attenuated Beauty

AT FIRST GLANCE they look like fugitives from Dachau, then, rapidly, they turn into attenuated and elusive embodiments of grace, dignity and silent movement. A good close-up, and the delicate beauty evaporates into blobs of plaster dripping from sketchy armatures. In other words, don't look too closely nor concentrate too hard on these evanescent creatures that are the sculptured children of Alberto Giacometti, now handsomely installed at the Pierre Matisse Gallery.

Although the exhibition is a retrospective one, taking the sculptor's work from a somewhat cubist *Torso* (1925), a *Man* touched with African primitive influence (1929), through constructions and other pieces that are akin to surrealism, it is the artist's recent, tenuous and sensitive heads and figures (which take up where Lehmbruck left off) that make up the most important and interesting part of the show.

In a monograph which accompanies a lavishly illustrated catalogue, Jean-Paul Sartre explains, somewhat abstrusely, "the sort of Copernican revolution Giacometti has tried to introduce into sculpture" through these new works:

"Giacometti has resolved in his own way the problem of the unity of the multiple: he has suppressed multiplicity. It is the plaster or the bronze which can be divided; but this woman who moves within the indivisibility of an idea or of a sentiment, has no parts, she appears totally and at once. It is to give sensible expression to this pure presence, to this gift of the self, to this instantaneous coming forth, that Giacometti resorts to elongation. The original movement of creation, that movement without duration, without parts, and so well imaged by these long, gracile limbs, traverses their Greco-like bodies, and raises them toward heaven. Giacometti has been able to give this matter the only truly human unity: the unity of Act."

Copernican revolution or no, *Tall Figure* (reproduced from a photograph taken in the artist's studio), *Man Walking*, and the stealthy, silent *Night* are fascinating creations, and if you keep your distance and dignity, and allow them to keep theirs, they will reward you handsomely. (Until Feb. 14.)

—JO GIBBS.

### Loan Exhibition Benefit

A loan exhibition of paintings by Renoir and Delacroix will open at galleries of Paul Rosenberg on February 16, for the benefit of the New York Heart Association. Among the lenders are Helen Hayes, Maurice Wertheim, Stephen Clark, Sturgis Ingersoll, the Cleveland, Boston, Philadelphia and Toledo museums, the Art Institute of Chicago and the Albright Art Gallery. An admission charge of \$5 will be made on the opening day, and thereafter 60c including tax.

### Carnegie Purchases Work by White

Carnegie Institute has purchased *Fabric of Lost Time*, a four-color etching and engraving by Charles F. White who is instructor of art at Drake University.



Still Life with Coffee Pot: PABLO PICASSO

## New Picassos from Paris Rate High

LAST YEAR, Sam Kootz scooped the art marts and provided one of the most news-worthy events of the season by exhibiting the first new Picasso paintings to be seen in America since before the war. The show created great excitement and sold out almost before it opened, but critically it was met with somewhat less than unanimous approval. Now the Kootz Gallery is showing another Picasso exhibition—nine paintings done in 1947, together with several

from the 1941-45 period for comparison.

When given a little time, these new paintings become positively hypnotic, and, whether Mr. Robsjohn-Gibbings (*Mona Lisa's Moustache*) likes it or not, quite magical. If one accepts Picasso's abstract point of departure, each canvas seems better than the last, and this continues even when one begins to look at the first ones again. The explanation must be that the more time you give them the better they seem. One's objective critical sense is apt to desert in the face of so much pigmental excitement and "rightness."

Most of these recent canvases are large in size; all are large in importance. An altogether different mood pervades them, for Picasso has apparently forgotten the hatred and despair of the war years. Mothers and children, still lifes and owls are portrayed with positive and healthy color. These are happy, humorous and gay pictures. The abstracting of the compositions shows little trace of the grotesque of the *Guernica* period.

The exhibition as a whole is remarkably consistent, possibly because Kootz may have been given greater opportunity for judicious selection. (On view through Feb. 14.)—ALONZO LANSFORD.



Tall Figure: ALBERTO GIACOMETTI  
At Pierre Matisse Gallery

### Decorative Modern

Unambitiously decorative and modern paintings by Paul Clery, a feminine artist who was born and trained in Paris, made up a first one-man show in this country, at the Bonestell Gallery the past fortnight. Emphasis was on attractive color and simplified, rhythmic figures arranged in graceful patterns. Within a limited style that is now all too common and represents the final thinning out of an idiom Matisse has explored so brilliantly, Miss Clery was quite successful in a number of pictures. These included the charming *Joueur de Guitare*, and *Woman and Child*.—J. K. R.



A Prince of Saxony: CRANACH

## Museums Enriched

EACH JANUARY brings a flood of news about museum acquisitions—gifts of all kinds from patrons who frequently time their generosity with the holiday season, plus blanket announcements of gifts received and purchases made throughout the preceding year.

Last month the National Gallery led the list of enriched institutions with several important additions to its permanent collection. The eight paintings by 15th and 16th century Italian and German artists which constitute the second important gift to the Gallery from the Ralph and Mary Booth collection of Detroit are, in the opinion of director David E. Findley, "among the most important works of art in private possession in this country."

The star of the Booth group is Giovanni Bellini's *Madonna and Child*, which is the fifteenth work by the great Venetian to enter the Gallery's collection, followed by another Madonna and

Child, executed 100 years later by Tintoretto; a rare *Portrait of a Youth* by Leonardo's gifted pupil, Boltraffio; two enchanting child portraits of the Prince and Princess of Saxony by Lucas Cranach the Elder; two portraits of the German Mayor of Memminger and his wife by Bernhard Strigel, Court Painter to the Emperor Maximilian, and dated 1527 in the inscriptions on the original frames; and a portrait of a German nobleman by Nicolaus Kremer, also in its original frame and dated 1529.

Also new to the National Gallery are Van Dyck's famous portrait of the elegant *Henri II of Lorraine, Duc de Guise*, presented on January 3 by Cornelius Vanderbilt Whitney, and now on view in Gallery 42, and, equally famous in its own category, Winslow Homer's *Hound and Hunter*, given by Stephen Clark.

### The Detroit Institute

It required almost all of the current *Bulletin* of the Detroit Institute of Arts to record and describe recent additions made to various department collections. Outstanding is the large (47"x36"), original wood-panel study made by Rubens for the equestrian portrait of the Cardinal-Infante Ferdinand at the Battle of Nördlingen, 1634, later executed in life-size, in the Prado. It was painted at the time of Ferdinand's triumphal entry into Antwerp, the year after the battle it commemorates, and is the gift of the Ralph H. Booth Fund. Other newly-acquired paintings are the small but fine Northbrook *Virgin and Child with St. Francis* by Carracci, given by Mr. and Mrs. E. Raymond Field; and two splendid works by Martin J. Heade: *Hummingbirds and Orchids*, and a typical landscape with haystacks at *Sunset*, given by Dexter M. Ferry.

Other new Detroit treasures include two tapestries from the Flemish High Renaissance, *Landscape* by Franz Geubels and *Vertumnus and Romona* by Jacob Geubels; a ceramic *Armored War-*



Madonna and Child: GIOVANNI BELLINI

rior from Mexico's Pre-Colombian Tarascan culture; an early Louis XV gilt center table; two Niderviller porcelain figurines; and an early Colonial gallery, reconstructed by Robert Tannahill.

### Karolik Collection for Boston

In his annual report, released on January 18, director George H. Edgell revealed that the 225 American paintings collected by Mr. and Mrs. Maxim Karolik has been given to the Boston Museum. This extraordinary group of paintings, dating from 1815 to 1865, was assembled for the express purpose of demonstrating precisely what happened to American art between Stuart and Homer, and with its addition to the permanent collection gives Boston unquestioned supremacy in the Americana field. Space limitations will delay an exhibition of the collection for some time, as the donors think it should be seen first as a unit.

### In Other Cities

Back to paintings, the Springfield (Mass.) Museum has added to its permanent James Philip Gray collection the brilliant *Castle of Chillon*, painted by Courbet in 1873 when he was in exile at Lake Geneva, and Gauguin's lonely, rugged *Seascape in Brittany*, executed just before this unhappy artist left for Tahiti. The City Art Museum of St. Louis, whose carefully selected collection of contemporary painting has been growing by leaps and bounds, has, for the moment, turned back four centuries and bought a portable wooden triptych by Flanders' famous Jan Gossaert, called Mabuse. Hartford's Wadsworth Atheneum is holding an exhibition of the work of the late Florine Stettin, inspired by the recent gift, from the artist's sister, of her *Beauty Contest: To the Memory of P. T. Barnum*.

Needless to say, the foregoing constitutes only a sample of the varied riches that have found permanent homes in our museums during the past year. The exhibition of 41 accessions (all but three acquired in 1947) at the Museum of Modern Art created such a stir in the New York art press that it is treated separately on page 7.



Seascape in Brittany: PAUL GAUGUIN. Acquired by Springfield Museum.



## Harriton Protests In Dulcet Tones

THE ACA GALLERY has come to be associated, in a large degree, with "social" painting. "Social" painting has, in turn, come to be associated with protest or propaganda, usually with political overtones. All of which is apropos of the current exhibition of recent paintings by Abraham Harriton at ACA.

In the catalogue, Harriton says that in his landscapes he seeks "the joyous release of lyrical painting," in contrast with his figure painting, in which he is "searching for a Tragic Form . . . to fit our contemporary world." Now his subject-matter and his arrangements of figures within a composition are satisfactory to the Tragic Form, but the painting, the use of color and the drawing is in the lyric, almost classic, tradition. I imagine that Harriton, the artist, is having an argument with Harriton, the social philosopher—and Harriton the artist seems to be winning. (Let it hastily be added that the two points of view are by no means irreconcilable. Another ACA artist, Gwathmey, represents a happy wedding of the two, as did, say, Daumier.)

Harriton's recent pictures are quite expert, and essentially happy. If you like your social painting to shout in angry tones, this is not your diet. (Through February 14.)

—ALONZO LANSFORD.

### Brodeur Private Classes

Clarence Arthur Brodeur has opened private classes in his studio in New Haven, Conn., in watercolor, egg tempera and oil. Emphasis is being given the psychological aspects of color in creative designs. Brodeur is Instructor in Modern Painting and Contemporary Art Forms at Pratt Institute, and Chairman of Admissions for the Fountainbleau School of Fine Arts in France. His latest abstract work is currently being shown at the New Haven Public Library.

Flight: ABRAHAM HARRITON. On View at A.C.A. Gallery



My Parents: HENRY KOERNER

## William Koerner, Late of Nazi Germany

IT TAKES PERSPECTIVE, filtered through time, to produce works of art that deal with the broader aspects of a major event or catastrophe. Publishers are still looking for the *All Quiet on the Western Front* of World War II. We have already had some fine isolated war paintings—by Hirsch, Vidar, Pleissner and the drawings of Kerr Eby, to name a few—but these were for the most part of specific events imbued with a kind of immediate universality.

Two exhibitions which opened last month—William Pachner's, reported in the last issue, and William Koerner's, which just opened at the Midtown Galleries—indicate that painting has at least reached the second stage on the journey by dealing not so much with actual death and destruction as with

causes and results, by indirection.

This is Koerner's first show in America. Vienna-born, he came to this country in 1939, became a citizen, returned to Germany with the O.W.I., and, last spring, had an exhibition in Berlin while working with the graphic division of our Military Government. Most of the paintings now on view were in that show, and most of them are concerned with the human and material wreckage of the war Germany brought on herself, and, to an extent, with the cupidity and gullibility that was its cause. For all of his splendid technical equipment, talent and imagination, Koerner still has a way to go, because he is still, understandably, filled with savage bitterness.

Koerner employs his own modified brand of surrealism and recognizable symbolism, juxtapositions of ideas, objects and colors, to give these canvases a peculiar power—sometimes a little nightmarish, as in the splendid *Vanity Fair*, seen at the Whitney, sometimes poignant and haunting, as in the gold and grey memorial to *My Parents*, who were victims of the Nazis. These, along with the beautifully painted *Skin of Our Teeth* and the recent *Junk Yard*, a desolate sermon on wasted beauty, would alone make this debut a memorable one. But there is more, much more, to look at and think about. (Until Feb. 16.)—JO GIBBS.

### Kepman at Ashby

The paintings of Lynn Kepman, now being shown at the Ashby Gallery on Cornelia Street, would do credit to many a 57th Street emporium that concentrates on the modern expressions. His work is sensitive, serious, adult, only mildly derivative, and the artist seems to have a good batting average on arriving at his goal. He pays attention to textures, space dimensions, juxtapositions and accents of color, all of which are happily combined in *Stranger*. (Until Feb. 14.)—J. G.



Self Portrait with Palette: MAX LIEBERMAN

## Revival of Interest in Max Lieberman

AN EXHIBITION of paintings by Max Lieberman, German impressionist of the 19th century, has been arranged by Marie Sterner at the galleries of French and Company. It affords an opportunity to view the work of an artist of high prestige in his own day and to realize that fashions may change, but good painting always speaks for itself, in whatever idiom. Lieberman, like Pissarro, did not go the whole way with luminism; that is, he did not, except in his later landscapes, concentrate on light and color to the exclusion of form and solidity.

Such was the popularity of this artist that he was able to command fabulous prices for his works. Selling a single canvas to a wealthy collector, he was enabled to buy one or two, perhaps more, paintings by the French impressionists whose work had not then attained high prices. As a result Lieberman possessed a remarkable collection of paintings by the French luminists, including works by Manet, Degas, Renoir, Pissarro.

The early pieces, executed in Holland, such as *Sewing School* with its row of stolid maidens with downcast eyes, or *Flax Spinners*, where a penumbra of light and shadow does not conceal the sturdiness of the forms, are a contrast to the paintings of his house and garden, Wannsee, in which forms melt into each other in a radiance of light that is color in a decorative effect.

Lieberman's gift as a portrait painter is substantiated by this exhibition. The

early *Self Portrait with Palette* is not only soundly modelled and given clarity of definition, but the pose of the body and set of the head reveal a striking personality. *Mother and Child* is a poignant rendering of maternal tenderness and the portrait, *Fraulein Harschberg-Lenee*, possesses a vitality that frees it from studio posing.

Other noteworthy canvases of this large showing are: *Judengasse in Amsterdam*; *Riders on the Beach*; *In the Studio* and *Riders in the Park*. The exhibition was made possible through the co-operation of Mr. Frederick Zickel, who knew the artist personally and was able to locate many of the pictures. (Until Feb. 26.)

—MARGARET BREUNING.

## Waugh Heads Sculpture Society

Sidney Waugh, sculptor, designer, trustee of the American Academy in Rome and member of the National Institute of Arts and Letters, has been elected president of the National Sculpture Society. He succeeds Donald De Lue. Waugh is well known both here and abroad for his sculptures and works in glass, including, among the latter, the Steuben glass bowl he designed as a wedding gift for Princess Elizabeth from President Truman.

Anthony de Francisci and A. F. Brinkerhoff were re-elected first and second vice presidents, respectively, and Clyde C. Trees was elected treasurer, according to the announcement made by director John J. Cunningham.

## Redmond Reports For the Metropolitan

PRESIDENT ROLAND L. REDMOND had plenty of material of a pleasant and constructive nature for his first Annual Report to the Corporation of the Metropolitan Museum. Attendance continued high, totalling 2,168,870 visitors during the last year; virtually every department was enriched by gifts; the Museum made the greatest purchases in its history, and embarked on a generous program of lending works from its reserve collections to smaller museums and institutions.

Among the gifts Mr. Redmond particularly noted Picasso's portrait of Gertrude Stein, Robert Lehman's donation of an important early Florentine *Madonna and Child*, and a Hoppner portrait, given by Henry S. Morgan, which was formerly in his father's collection.

In addition to the purchase of modern works from the Museum of Modern Art and the acquisition of the important Brummer collection of ancient and medieval art, both announced earlier, the Museum also bought the A. W. Bahr collection of Chinese paintings and a notable Egyptian limestone statue of a captive, dating from 2,400 B.C. Mr. Redmond stated that eventually the famous suite of 14th century tapestries known as *The Nine Worthies* (closely related to the Angers Apocalypse Series) and other medieval objects bought from the Brummer estate would be exhibited at The Cloisters.

Mr. Redmond was re-elected president of the Metropolitan at the recent Annual Meeting of the Board of Trustees, and Robert Lehman was chosen to fill the vice presidency left vacant when Redmond succeeded William Church Osborn last year. Also re-elected were Elihu Root, Jr., and Thomas J. Watson, vice presidents; Dudley T. Easby, Jr., secretary; and J. Kenneth Loughry, treasurer.

### Evelyn Marie Stuart Says:

Now that the first and foremost apologists of Modern Art appear to have met the Angel of Sweet Reason and awakened with the scales fallen from their eyes, those of us who have walked with her all along, may be excused from pointing out the full lesson of the experience. It is not enough, O Scribes, to torment yourselves and deny the "little Picassos and Matises," nor to blame the abstractionists when you were the first to boost Cézanne for his "reduction of the particular and emphasis of cubical content thereby." If the schools which have followed these trail blazers are all wet, there was something wrong with the original masters. "By their fruits ye shall know them." It is time to reject the Hoax of Picasso. One does one's intellect a great injustice by assuming that what is not clear must be profound. The books supporting this madness are enough in themselves to damn it. They are usually read by people who hope to appear super-aesthetic by picking up the right words in a hurry, rather than by using their eyes for a life-time on the products of visual art.



## Ever See a Decollage?

MICHA REZNIKOFF, a Russian-born artist long resident in this country, is holding an exhibition at the Knoedler Galleries of a new form of art which he calls decollage. As one might anticipate, it is the opposite of collage which consists of applications of varied materials to complete a pictorial effect, for this process of decollage involves removal of portions of the upper layer of the cardboard on which the picture is painted.

These portions are first painted, then removed with a precision instrument; a residue of the coloration seeps through onto the bared surfaces, producing striking effects, which build up the abstract design. At times the resulting hues are clear and vibrant; again, they seem to possess morbid notes that do not appear in any familiar chromatic range. All the pictures are abstractions, although occasionally an objective form may be discerned, in bold emphatic patterning.

One or two designs employ spirals, almost discernible figures and wavering foliage in a flux of rhythms.

One painting of amorphous forms in a modulation of brown, touched by white, suggests inescapably incarnations of evil, while another seems to depict strange fauna and flora of a remote geologic epoch. The artist has used his invention to invest with brilliance of hue and sharpness of definition a series of imaginative creations that are decorative and arresting. (Through Feb. 17.)

—MARGARET BREUNING.



Farm Hand: EUGENE SPEICHER

## Angna Enters Again

ANGNA ENTERS' exhibition in various mediums, at the Newhouse Galleries, leaves one as always amazed at her prodigious accomplishment in many fields of art. Her surety in line, the nacreous surfaces of her gouaches, the holding together in sound composition of the witty, romantic and often serious details of her paintings never cease to afford pleasure to the beholder.

Among the recent works a number of paintings suggested by Proust's *Remembrance of Things Past* would alone mark her inventiveness. How many times have some of us visualized these scenes, but not with the vividness and appropriateness of costume and decor with which Miss Enters invests them. *Dinner at Mme. Verdurin's* with its showy pomposity; the alluring figures of *Albertine and Andree in Forest*; and the sinister figure of *Baron Charlus on Prowl* seem to have stepped straight from the pages of the book.

Among the retrospective items the finely realized watercolor drawings, *White Town and Town in Murcia* and the delightful restaurant on the Piazza di San Marco, *Florian's*, in all its essence du chic, were particularly noted. Yet the figure pieces, the Greek, Egyptian and Persian forms or the magic of the *Chinese Brush Forms* are equally arresting. It is certainly, true of this artist, that like Browning's Duchess, "Her looks went everywhere" and that she has been able to record her highly sensitive perceptions. (Until Feb. 14.)

—MARGARET BREUNING.

## Conservatives Score at National Arts Club

WHILE THE MODERNS are being taken to task, from the Museum of Modern Art to the Riverside Museum and assorted spots in between on 57th Street, for exhibiting sub-par works, a good part of the conservative contingent has put on an exhibition of unusual quality down at the National Arts Club.

This 50th Annual Exhibition of Painting and Sculpture is a relatively unpretentious show. There are few, if any, works that might be labeled "salon pieces" among the 128 paintings and 11 sculptures, but a surprising number of artists have contributed works of modest scale that rank with their more ambitious efforts, and frequently outstrip them in imagination and freedom of execution. In a large group of portraits, the board room variety is at a minimum, and those of children are as consistently good as any seen in a long while.

One of the greatest pleasures is to see again one of Eugene Speicher's studies of that rugged, red-moustached American archetype, Red Moore, this time titled *Farm Hand*. Small in scale, John Costigan's *Big Tree Along the Brook* achieves much more compositional focus than most of his larger canvases, while retaining his well-known artistic virtues, including some sparkling color.

Other decidedly commendable canvases are Leon Dabo's moody and imaginative *Garvanni*, Ogden Pleissner's

small but beautifully executed *Remembrance* of the death and debris of war, Andrew Winter's *Skaters on Ice*, a fresh and spontaneous portrait of a youngster named *Johnny* by John Follinsbee, a serious and sensitive *Youth* by Gene Alden Walker, a gay little *Park Riders*, *Spring* by Gifford Beal.

The sculpture section is small and scattered but no one should miss Cornelia Van A. Chaplin's enchantingly awkward lamb, *Tobias*, or, for all it's "official," strictly traditional rendering, Charles Keck's portrait head of Al Smith, shown here for the first time.

Of course there are quite enough duds in the exhibition to indicate that the chief difference between bad modern art and bad academic art is that one is irritating and the other is boring. (Until February 12.)—Jo GIBBS.

## Red Cross Seeks Volunteers

The Brooklyn Red Cross Chapter is seeking painters, sculptors, ceramists, leather-craftsmen, weavers and commercial artists who can spare one afternoon a week to work with their Arts and Skills Service at the Veterans' Administration Hospital at Manhattan Beach, the Brooklyn Naval Hospital, the Kings County Tubercular Division and the Brooklyn Bureau of Social Services. Volunteers should telephone MAIn 4-6001, or write Mrs. Charles Nagel, Jr., at the Brooklyn Red Cross, 57 Wiloughby St., Brooklyn, N. Y.

## Regarding Boston

By Lawrence Dame

BOSTON:—For 59 years, the Boston Society of Water Color Painters has staged its annual shows. Some have been brilliant, others have been thin in reflection of precarious conditions threatening to end the group's existence. Yet the Society has persevered and since the end of the war has regained much of its prestige through the addition of younger members released from uniform. Thus, at the Robert C. Vose Galleries, we find the most varied array of watercolors in many years.

The emphasis is still on realism, reflecting the general tone of the Society. But the Boston water colorist is traditionally proficient, with a fine sense of color values, an insistence upon sound design and a choice of subject matter which, while not experimentally exciting, is usually decorative.

John Whorf shows an electric style with an atmospheric study of a horse-drawn team approaching farm buildings in winter, while Forrest Orr, who has quite a way with handling crowds, groups people appealingly under an Elevated structure. James Wingate Parr leans ever so slightly toward the stark simplicity of the Oriental in his landscape depictions, while Lester M. Pedersen portrays a clamdigger exploring the flats in deft manner. Glenn MacNutt tends toward fussiness in detail in his street scenes, with a great deal of emphasis on blue shadows in snow. Maine's Alexander Bower, ever poetic, accents smoothly rolling landscape with brown, blue and green.

When Charles Curtis Allen of Boston paints a Vermont or New Hampshire landscape, you can be sure of swelling contours, the drama of an old house silhouetted against lonely hills and sensitive use of color. A bird painter who depicts feathered gentry as faithfully as possible is Charles E. Heil. Silk screen prints, not very common here, are offered by Philip L. Martin.

The closest to the abstract in this show is James Fitzgerald's boldly blocked-out gulls, which often are mere cubes suspended over water. In depicting Notre Dame of Paris, Arthur K. D. Healy uses hundreds of short, quick horizontal and vertical lines to give a vibrant pattern. L. Gerard Paine is a local painter who strips landscape to essential details without departing from realism. Marjorie V. Very has a stenographic style, and Polly Nordell limns flowers as though they were living in the room.

The late Harry Spiers is represented by some harmonious nature studies as carefully painted as Persian rugs are woven, in many colors. Carroll Bill, whose memories of Spain and Mexico are effectively revealed at the Guild of Boston Artists, is represented by a picture of New England wharves, while his wife, Sally Cross, offers a bright flower piece. Otis Philbrick, Carroll Coletti, W. Harry Smith, Frank W. Benson (the dean of them all) and Harry Sutton of Andover are among other exhibitors.

At Margaret Brown's gallery, six Worcester painters are shown for the

first time in group in Boston. It's a bright, intellectually lively display indicating the influence of a splendid museum upon a manufacturing town.

Mary Murphy, an unconventional colorist whose ideas do not always have coherence but who charms through sincerity and high feeling, is obsessed with cosmic woes. Paul Fontaine, who is still abroad after two years of travelling, offers fluid forms made up of rich, cryptic color patterns. A newcomer, Lincoln Levinson, takes to impasto in glowing, Monticelli tones.

Herbert Barnett gets away from his "Cézanne" landscapes of interlocking planes to hang a print-like study of snow-shovellers in gouache which makes a jangling, active pattern. Barnett's influence upon Cynthia Green is clear in her semi-abstract, successful portrait of a sun-bather. Leon Hovsepian, one of the most original artists, makes a seascape dramatic by exaggerating the pounding waves in size and dwarfing fishermen's figures on the rocks.

The first exhibition of the Boston Society of Independent Artists at Paine's ended a month's run as a success from the quantitative point of view. Hundreds of people flocked to see 650 works ranging from a broad base of the mediocre to a pyramidal peak of works by established practitioners. Lack of a jury held quality down but people acclaimed this as democratic and all seemed well.

The Society, which virtually passed out during the war but which held 14 exhibitions before 1940, now has a membership of some 600 through the simple process of considering all who paid a \$5 exhibition fee as within the fold. Some of the proceeds set up a purchase fund which made it possible to give away the following items: an oil by Maud Morgan to Boston's Institute of Modern Art; a piece of sculpture by Charles G. Cutler to the Springfield Museum; an oil by Thomas Fransoli to the Currier Gallery; an oil by Martin Mowrer to the Lyman Allyn Museum in New London, and an oil by Glenna Miller to the Fitchburg Art Center.

### Chinese Scenes

Of Baltic origin, Anna von Schubert lives and paints in China. Her paintings, which were on view at Niveau Gallery through January 31, show both the influence of her environment and of her teacher, Henri Matisse. She also adds a personal poetry of her own. Chinese scenes, temples, people occupy her interest in these oils which are laid on thinly, almost like watercolor.

—A. L.

### Correction

It has just been called to our attention that the *DIGEST* failed to mention one of the major prizes in the Northwest Artists Annual last October: Margaret Tomkins received the \$100 Lowman and Hanford Company Prize for her tempera painting, *The Venture of Protection*.

### Olmes Appointed Director

Hugh H. Olmes has been appointed director of the Canton Art Institute, according to the *Museum News*.

## Story of Peyraud

By C. J. Bulliet

CHICAGO—Frank Charles Peyraud will be 90 years old, come next June 1. But it's a green old age, as John Dryden put it. And this is no idle compliment.

Peyraud is in the midst of an exhibition of new landscapes at the Chicago Galleries Association. Though "old-fashioned," if you will, they have an astonishing vigor, and for a reason. Four or five years ago, Peyraud felt he was going blind. He continued to paint, but he knew his color sense was fading, and he felt his forms were beginning to waver. Then, a couple of years ago, an operation on his eyes restored his vision to a keenness he had not experienced for a quarter of a century.

With this new vision came a new desire to paint his beloved trees in the environs of Chicago. His show, made up of about a dozen of these new landscapes, as brisk as any he has painted, have an added touch of a more mature poetry. *Full Moon on the Des Plaines* is as beautiful a picture as the old "Chicago school" ever has produced.

Titian, after he was 90, changed his style, anticipating Cézanne. Renoir, in his old age and crippled by arthritis, gave to his new nudes a fresh vitality.

Peyraud is neither a Titian nor a Renoir, but his reinvigoration is of a piece with theirs.

Peyraud has been prominent in the art life of Chicago for 65 of his 90 years. Born in Bulle, Switzerland in 1858, he came to Chicago in 1880, intent on being an architect. He applied for a job with W. L. B. Jenney, who was to become immortal as the builder of the first skyscraper. Jenney couldn't use him at the time, but told him to learn English and then come back.

Peyraud learned English, but meanwhile had found work with a commercial firm that was undertaking to duplicate a huge cyclorama, "The Battle of Gettysburg," which had been painted in Belgium, brought to Chicago and assembled and erected in the vicinity of State and Van Buren Streets.

"The Battle of Gettysburg" was enormously successful, and it soon became apparent that it was to be a fixture in Chicago. Other cities were clamoring for it. Those were the days before the movies, when a huge spectacle like this could be boxed in a tin can and mailed to any city anywhere in the world.

So, duplicates were ordered for Kansas City, Detroit, Omaha and other dots on the map, to the final total of 20. Peyraud was one of the artists who enjoyed a lucrative and extended job. Others in the Chicago factory were Arthur B. Davies, Oliver Dennett Grover, Joseph Birren, Warren Davis, John Henry Twachtman, Edgar S. Cameron and Charles A. Corwin.

Davies and Twachtman went on to high honors nationally. Grover, Birren and Cameron, along with Peyraud, became leaders of the Chicago school, and Corwin made a career along similar lines of the cyclorama, painting backgrounds for the zoological and botanical exhibits at the Field Museum.

Last notable public exhibition of "The  
[Please turn to page 30]





Portrait of a Boy: CHARDIN

## Luxurious France

FRENCH PAINTING OF THE 18TH CENTURY, now on display at the Wildenstein Galleries, reflects many facets of the rococo period, when the grand manner fostered by Louis XIV gave way in the Regency and the reign of Louis XV to echo in *fetes galantes* and elaborate decorations the spirit of the pleasure-loving age.

Portraits form a large part of the exhibition, most of them *portraits d'apparat*, in which the lavishness of costume and details of *decor* are often more impressive than the sitters themselves. Nicolas Largilliere's *Comtesse de Courbouzon*, however, is so accomplished in design and execution that she triumphs over the ostentation of her attire. De La Tour's pastel of Voltaire possesses the sparkling eyes and vivid glance characteristic of his work. David's portrait, *The Artist's Son*, reveals what an excellent portrait painter he was when he was off guard and could forget his Greeks and Romans.

Chardin's *Portrait of a Boy*, cool and grave in tone with its exquisite relations of light and half-tone shadows, is one of the high spots of the portraiture. Drouais' portrait of the *Duc de Berry* and the *Comte de Provence as Children* is delightful, the babies almost smothered in finery, yet preserving the charm of childhood. Nattier, the foremost of the court painters, in his *Madame Elizabeth, Duchess of Parma*, reveals his gifts as a spirited painter and excellent colorist.

Greuze, whose spurious sentimentality was considered in his time to denote a return to nature, is represented by one of his meretricious figures, *The Dreamer*, in which supposed innocence is a veil for sensuality. His portrait of *M. Desain de Saint-Gobert* displays a more serious talent. The "return to nature," which Greuze attempted to express in his paintings of lowly figures, is far more evidenced in the many pastorals, where court ladies, in the guise of shepherdesses with attendant flocks, disport themselves in sylvan scenes, as in the canvases by Lancret and Pater. That these two pupils and imitators of Fragonard bear off the honors here is

due to the fact that Fragonard is feebly represented, as is the great painter-decorator of the period, Boucher, or the superlative genius of Watteau.

This large exhibition reflects admirably the glittering artificiality of a moment, when the ominous threat of the Revolution was ignored by these dazzling courtiers or dismissed by the well-known phrase, "after me the deluge." It is a veracious picture of a moment of luxury and prodigality about to disappear never to return. (Feb. 24.)

—MARGARET BREUNING.

## Modern Weaves

AN EXHIBITION OF MODERN WEAVES, at the Scalamanré Museum of Textiles, is a fascinating display in which textures, colors and designs unite in unusual and harmonious effects. Franco Scalamanré furnishes the keynote to these designs, as the application of the more simplified forms that the machine age have forced upon craftsmen. Many of these recent products may trace their simplified forms to Egyptian and even earlier sources, as well as directly modified geometrical patterns.

It is impossible to list the many appealing results of this fresh inspiration of creative vision, supplemented by a high degree of craftsmanship. A few selections may indicate the character of the whole collection. One outstanding fabric, designed by Franco Scalamanré, *Taglio Moderno*, is patterned in diagonal lines of reverse triangles in combination with vertical and horizontal lines, emphasized by the cinnamon hue of the filler and the smoky black of the warp. The fabric is all silk.

Particularly attractive is a fabric of green and white, woven with two color warps of novelty threads of spun silk, using as a filler a woven fringe that secures an unusual texture; this piece made on a hand loom. A striking design of curving lines, was suggested by observing smoke rising from chimneys after a snow storm; it is executed in an ivory-gray warp and coral filler. However, these meagre descriptions scarcely suggest the beauty and variety of the fabrics or their rare effects of line and textures.

—MARGARET BREUNING.

### Modern Scalamanré Fabric



After Our Likeness: LEWIS DANIELS

## Intensely Felt

LEWIS DANIEL, in his paintings at the Babcock Galleries, reveals the fact that unlike many contemporary artists he has something to say that he feels intensely. This emotion is conveyed by his color and registers convincingly. Moreover, Daniel's artistic language is sound, both in composition and in the modelling of form. If at times his brushwork seems diffuse and scumbly, as in the sky of the beach scene, *Sunday*, this is happily the exception and not the rule.

Daniels' Guatemalan figures are especially successful in compactness of design and interpretation of exotic character. *Solola*, a large head against tropical scenery, *Family Chichicastenango*, and *The Weaver* are noteworthy. In another mood is the romantic conception, *The Portal*, and the tenderly presented *Family Portrait*. These canvases are imbued with vitality that depends in no small degree on the rhythmic play of light and color. (To Feb. 17.)—M. B.

## Ink on Scratchboard

Three years ago, Clark Smith became fascinated by the unusual luminosity that could be obtained by the use of colored inks on scratchboard. The more he experimented with this temperamental medium, the more fascinated he became.

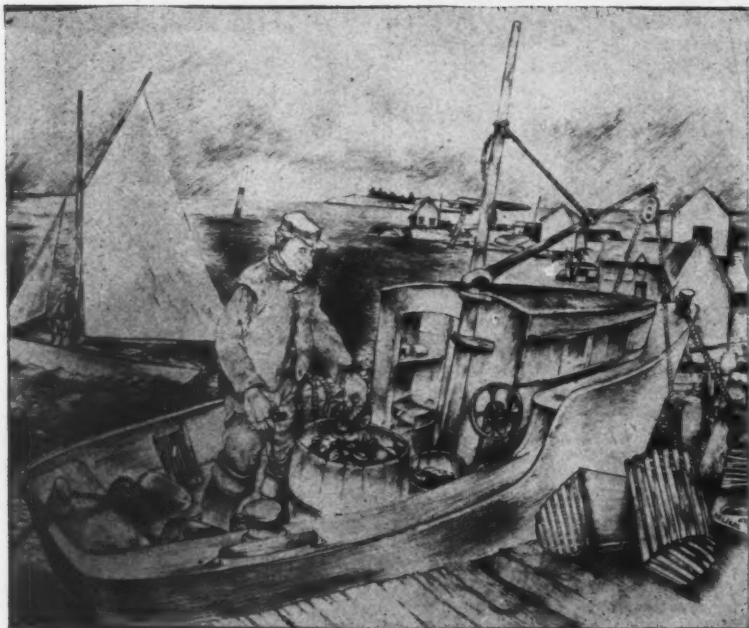
"At first," Smith says, "I worked with the conventional palette knife technique, but soon learned that the 'personality' of scratchboard was better expressed with brush and sandpaper. The latter, though excellent for the purpose, created so much dust that I soon limited its use to the achievement of certain effects that I could not get with the brush alone. Later I had remarkable results with cotton sticks and alcohol, applied in such a way with the brush and inks that the results were an improvement over anything I had done before."

Smith says that the technique is still evolving, but he was sufficiently satisfied with the progress so far to present a one man show at the Poughkeepsie Arts Club last fortnight.



## PRINT MAKERS: OLD AND MODERN

By the Staff of the Digest



Lobsterman: JOHN HELIKER

### Drawings at the National Academy

NOT READY for the last issue of the *Digest*, the National Academy of Design's Third Bi-Annual Exhibition of Drawings closed January 24. Over all, it was not a particularly distinguished show. The 170 entries fell generally into three classes: the expositions of formula which revealed glib technique and a lack of anything else; the slight things by people of good reputation we know to be worthy of better things; and a certain number of works by artists both well- and little-known which revealed both content and skill.

In the last category were pictures

by Jennie and Ethel Magafan, Csoka, Lazzari, Kurt Roesch, Speicher, Urban, Kupferman, Jane Turner, Costigan, Auerbach-Levy, Tromka, Doel Reed, Jules, Corbino, Schreiber, Pike, Pitz, James Chapin, Lewis Daniel, Gordon Grant, Jelinek, Jacob Getlar Smith, H. Keller, Hopkins Hensel, Harsanyi, Nalbandian, Ralston Crawford, Heliker and Eric Isenburger.

At the same time, in the lower gallery, some 50 of the country's top illustrators exhibited superb examples of their very skillful work.

ALONZO LANSFORD.

### Bothwell and Hicken Exhibit Serigraphs

THE EXHIBITION OF SERIGRAPHS by DOTT Bothwell at the Serigraph Galleries is an exciting event. Although she is well known on the West Coast, this is the artist's first exhibition in the East. The immediate sensation upon entering the exhibition is one of color—light, bright friendly color, and I overheard one visitor suggest that this was perhaps a reflection of their being from California, a regional phenomenon.

Of this I wouldn't be too sure, but it does suggest something else: For years I have been maintaining that surrealism need not necessarily be the morbid and decadent thing it usually is, that a healthy sense of humor would revive it. In this exhibition Miss Bothwell gives proof of just that. She is billed as a surrealist, although her prints seem less a reflection of the subconscious, more just an active and inventive imagination. She also happens to be an excellent silk-screen technician.

Philip Hicken's exhibition of his prints at the same galleries, is the first

comprehensive showing of an artist whose work in the silk-screen medium has gained considerable reputation since the war. Most of the present serigraphs are new, and show an increasing interest in abstraction according to Marin. Hicken's version of it imbues his landscapes and seacoast scenes with a curious topsy-turvy aspect. Efforts to evolve a more personal idiom seem directed in the right direction. Technically, I think use of more transparent colors and more spontaneity in composition would help. (Through February 14.)—A. L.

#### Jackson Wins Print Prize

Martin Jackson was accorded the \$75 Bernice McIlhenny Wintersteen Prize in the 19th Annual Exhibition of Prints by Philadelphia Artists, held at the Print Club, for his lithograph, *The Burial*. Leonard Nelson, Harriet Berger and Ezio Martinelli received honorable mentions.



Arthur W. Heintzelman, Keeper of the Prints of the Boston Public Library, has announced the acquisition of "what is believed to be the most important collection of Honoré Daumier's work in existence." The collection, consisting of some 4,000 white papers and india proofs, with many proof prints before letters and annotations in the hand of the artist, is the gift of Mr. Albert H. Wiggins. Many of the rarer prints were originally in the Malherbe and Goncourt collections. It contains, for instance, the only proof known of *Le Rhin* (reproduced above); one of the few in existence of *L'Ivrogne*, *Enfoncé Lafayette*, *Ne nous y Frottez pas*, *Très Hauts et très Puissants*, *Un Cauchemar*, *Le Dame des Oeufs*, *Barbe-Marbois*, to name a few; and complete sets of all the important Daumier series groups. An exhibition selected from this important gift will be on view in the Wiggins wing of the Library through February.

### Painting With Fire

AN EXHIBITION of much interest to architects and decorators, as well as fellow artists and collectors, was the first New York display of the vitreous enamel murals and plaques by Edward Winter, at the Kleemann Gallery last fortnight. Winter is a Cleveland artist who has developed an old craft (enameling) into a modern technique that offers a virtually new medium for the creative artist.

Vitreous enamel (glass) is applied in transparent or opaque powdered form to metal (sheet steel or copper) and then fused at a high temperature. Since Winter came to this country 14 years ago, after earlier studies with enamel at the Kunstgewerbeschule in Vienna, he has devised his own method for working with this fascinating and highly decorative medium. His works on view, semi-abstract and fanciful in design, were rewardingly rich in brilliance and clarity of color and in range of textures.

Showing jointly with Winter was his wife, Thelma Frazier Winter, who is exhibiting skilled ceramic sculpture in decorative vein. Mrs. Winter, who can claim distinction as the first woman to ever take first prize in the National Ceramic Show at the Syracuse Museum (in 1938), is an instructor at the Cleveland School of Art.—J. K. R.

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Western Watercolors

THE CALIFORNIA WATER COLOR SOCIETY is holding another New York exhibition, at the Grand Central Galleries (Vanderbilt Ave.). Any watercolor show that fills one gallery comes in immediately for commendation, for large exhibits of this medium bring a saturation point of vision that finally militates against their character. However, this is not the only asset of this showing for there is apparent throughout a high average of technical accomplishment and individual viewpoint.

Among a number of abstract designs, based on objective fact, *Hurt Bird* by John Frederic Stussy stands out in its patterning of diagonals and accents of color. N. P. Brigante's *Black Shroud* suggests Marin's early work in its background of high buildings shooting skyward, but not in its palette or handling. *Columbia Shop* by Alexander Nepote, vibrant in its gayety of clear color, its twisting barber pole and sharp emergence of a feathery tree in the background, is delightful. As is also, Phil Dike's *Harbor Tapestry*, in which melting color and linear rhythms sustain each other admirably.

Dan Lutz' *The Wild Wind* is lyrical in its sweeping movement of bending trees and scattered patches of cloud and blue sky; the boldness and surety of the brushing bring credence to the rushing wind. *Chain of Homes* by G. Powell Harding is a charming conceit, a little row of colorful bungalows, like a child's card houses, stretching along the shore and reaching up into the hills beyond. *Cajon River Bank* by David Scott is an imaginative transcription of landscape, curving tree boles forming arcades and canopies that stretch into a deep recession. Emil Kosa Jr.'s *Lazy Plaza of the Angels* touches the realism of the soundly-modelled figures on the benches with the magic of light and shadow.

*Dead Tank Captain* by Millard Sheets is outsize for a watercolor, but its depiction of the outstretched form with lolling head on a desolate beach, with a hint of tropical landscape in the background, gains impressiveness through its simplified treatment and directness.

*Fear of Tomorrow* by Hans Burkhardt, an abstraction, achieves its effect of awesomeness and chaos through its skillful manipulation of color. Loren Barton's *Haunted*, the radiance filtered through heavy foliage contrasted with the sinister old house, refrains from the loud pedal to gain emotional effect. Other noteworthy items in an excellent showing are by Lawrence Hinckley, Ralph Hulett, William Walleit, Rex Brandt, Mary Finley Fry, Joseph Knowles and James Couper Wright. (Until Feb. 7.)—MARGARET BREUNING.

Benefit Lecture

Aristodemus Kaldis will give an illustrated lecture on "The Birth and Development of Art of Our Time" at the New School for Social Research on the evening of February 7. The lecture will be followed by a program of Greek folk and classical dancing. An admission charge of \$1 will benefit the non-profit Artists' Gallery.

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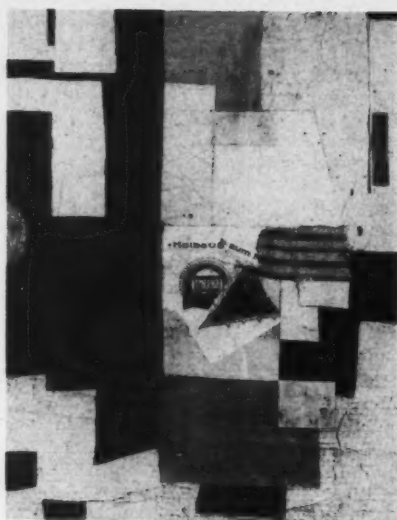
SADRON

Feb. 2-14

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*Rencontre dans la Cour*: LEPRI  
At Hugo Gallery



*Collage*: KURT SCHWITTERS  
On View at Pinacotheca



*Autumn Flowers*: ALEXANDRA PREGEL  
At Milch Gallery



*Fair at Brooklyn*: NANCY RANSON  
On View at the Binet Gallery



*Ancestral Worship*: THEODOROS STAMOS  
At Betty Parsons Gallery



*Church, Chinese Camp, Calif.*: ROSS SHATTUCK  
On View at the Ferargil Galleries



*Grief*: FRANCES STEIN  
At Eggleston Galleries



# FIFTY-SEVENTH STREET IN REVIEW

BY THE STAFF OF THE DIGEST

## Lepri's Fantasia

Paintings by Stanislas Lepri, at the Hugo Gallery, are beguiling excursions into the realm of fantasia, executed not only with a high degree of technical accomplishment, but with a wit and gaiety that exclude any morbidez or pathological implication so often found in surrealist work. Lepri, consigned to a diplomatic career by his family, finally escaped this arid role and the heavy hand of Facism at one and the same time and devoted his voluntary exile to painting.

The artist's impeccable craftsmanship and apparently exhaustless fecundity of invention give immediate appeal to his work. The subtle interplay of tonal notes and the rightness of color values establish patterns that support his sound designs. Light and shadow are important *dramatis personae* of his canvases; it is owing to the contrasts of clear radiance and cool shadow that a casual encounter on a stairway in *Recontre dans la Cour* becomes poignant, or that the figure of a man leaning his head on his hands in an empty room, *L'Homme accoudé*, is a symbol of mystery. (Until Feb. 14.)—M. B.

## Edward Murray Memorial

A memorial exhibition of portraits by Edward Murray, who died on terminal leave from the Air Force in 1946, was arranged by a group of his friends at French and Company last fortnight. Although a well-known and prolific portrait painter, this was Murray's first New York showing.

The roster of sitters included many famous personages and prominent figures of the social world. The portrait of *Admiral Chester Nimitz* is an admirable example of the artist's skill. Other notable masculine portraiture: *Hon. Cordell Hull*; *President Franklin D. Roosevelt*; *Mr. Cyril Maude*. In all of them he secures likeness and appropriateness of gesture. The artist's finished brushwork, which just escapes virtuosity, is as felicitous in his feminine portraits, in which the caressing brush depicts warm flesh tones and a variety of handsome costumes.—M. B.

## Feigl, Prague Rebel

Forty-one years ago, just a year before *The Eight* burst upon our art scene in revolt against the Academy and "lady-like" subject matter, another group of young artists, also known as *The Eight*, created even more of a furor in Prague. They were in revolt against the confines of the Munich School and Impressionism, and freed themselves in the somewhat violent manner of the Fauves. The late Karel Capek, better known here as the author of *R.U.R.*, was one of the group; another was Bedrich Feigl, who had his first New York show at his brother's Feigl Gallery last fortnight.

Modernism has gone a long way since 1907, and, doubtless, the artist, now living in London, has mellowed. At any rate there is nothing in this show that is likely to shock visitors. Emphasis is

on color and texture in the oils that have strength as well as charm, and embody elements of both the once-spurned Impressionism and Expressionism. The richly pigmented *Summer*, and a luminous, deep, more thinly-brushed landscape of *Richmond* are particularly agreeable. Among the watercolors and gouaches, freer than the oils but still incisive and strong, *Tower Bridge*, *St. Ives with Figures* and *Pan*, are particularly commendable.—J. G.

## Nancy Ranson, Winner

Nancy Ranson, New York painter whose *Art Student* (a portrait of her daughter) won the Popular Prize at the Critics Choice Show last year, is holding her first solo exhibition at the Binet Gallery. Mrs. Ranson appears most successful in her imaginative landscapes, such as the sensitively rendered *Rocks and Fog*, the sun-bathed *Mid-Summer Light* and *Whirlpool*. The strong watercolor, *Waves*, and colorful *Laguna Beach* make one wish to see more of her work in this medium, while the portrait of daughter Ellen, the latest work in the show, shows a gain in her command of portraiture. (Until Feb. 13.)—J. K. R.

## In Crayon and Gouache

The current exhibition entitled "In Crayon and Gouache" at the Bertha Schaefer Gallery was arranged under the premise that works in these mediums are more spontaneous and revealing than those in more elaborate mediums. Whether or not this collection proves the point, it does turn out to be a fine exhibition of numerous variations in the modern idiom, comprising 18 pictures by 14 artists.

Milton Avery has an exceptionally solid and expressive *Head of a Woman*. Will Barnet shows his best work with *Todd in High Chair*. Ben-Zion forsakes his usual heavy, black lines in a delicate and unusual *Head of a Jew*. Fun and fantasy dominate Peter Busa's abstraction in chalk. Siv Holme's red *Guitar Player* is strong and eloquent. A newly seen Alfred Maurer *Woman's Head* is one of the finest of his non-abstractions. (Through Feb. 21.)—A. L.

## Portraits by Perham

Portraits by Roy Gates Perham, Jr., at the Newcomb Macklin Galleries the last fortnight, revealed both an illustrator's flair for likeness and a lack of true craftsmanship that was all the more disheartening considering the number of commissions involved. Perham was best represented in his children's portraits, most poorly seen in larger studies. A study of a young man named Phil, another of little Stephenie, however, gave evidence of more serious study.—J. K. R.

## Sketches of Celebrities

Maria Ada Kremp likes to sketch quick likenesses of celebrities of the theater, radio and cafe society, and judging by the number of them now being exhibited at the Alonzo Gallery, she must spend most of her time doing

just that. In any medium and surface that comes handy, these economical studies catch the character of the sitter, if I may judge by the few with whose faces I am familiar: Mary Margaret McBride, Lucius Beebe, Elliot Roosevelt and Earl Wilson. These sketches, together with a number of oils, are on view through February 21.

—A. L.

## Alexandra Pregel at Milch

Alexandra Pregel's second exhibition at the Milch Galleries, current through Feb. 7, reveals much the same capabilities and weaknesses observed in her first one. Creditable are her earnestness, sound modeling of still life and crisp delineation of form, but these qualities are not developed with sufficient technical brilliance to compensate for a certain dryness and unimaginative approach. Works that escape the restrained air of tired studio exercises to become more assured and freer interpretations are *Head*, a stylized portrait that is richer in mood; a fulsome *Autumn Flowers* and *Vegetables and Daisies*.—J. K. R.

## Laks and Lewis

The new and intimate little Charles-Fourth Gallery in the Village continues its policy of debuts with a joint showing of the work of Sylvia Laks and Michael Lewis, neither of whom have had formal training. Miss Laks, a former kindergarten teacher, deals with children in as jaunty and uninhibited a fashion as might some of her more talented ex-pupils. Both her vision and her color are free and fresh, and quite often the results are both amusing and charming. Lewis might be termed a sophisticated primitive, with both color and composition synchronized into its primly decorative best in a symmetrical *Still Life*. (Until Feb. 5.)—J. G.

## A Softer New York

Those who are weary of winter and the stridency and tensions of New York should drop into the Egan Galleries and see Elias Goldberg's interpretation of "The City." Although this is his first show, at the age of 60, Goldberg has always been interested in art, artists and his native city. He sees it leafy, lyrical and muted, all smoke, grime and hardness obscured by the misty vision of a gentle poet.

These untitled scenes of the Washington Heights section are ably executed in cool, close-keyed color harmonies, and are lovingly invested with serene dignity and delicate charm. Perhaps they give an even clearer picture of the personality of the artist than of the metropolis they depict. (On exhibition until Feb. 15.)—J. G.

## Duo at Argent

As usual, the Argent Galleries are holding twin one-man shows simultaneously, but this fortnight the exhibitions are more than usually diverse, with exhibitions by two women of very different backgrounds and taste.

In the front gallery are paintings by Sonia Sadron, painter and ceramist, who was born in the Caucasus and studied in France. Seen in preview were a group of paintings that reveal her interest in stylized figures boldly painted

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in thick, pasty pigment and deep blues, reds and greens. Most successful was *Nude with Child*. Equally bold, but far more emotional are the paintings by Vilna Morpurgo, Norwegian artist who has exhibited about town. Explosive in color and form, few of her works achieve cohesion and/or coherence but *Prometheus*, a rugged, strong canvas, does. —J. K. R.

Martha Visser 'T Hooft

Martha Visser 'T Hooft, Buffalo painter who is holding her first New York exhibition at Contemporary Arts Gallery until Feb. 13, offers her personal brand of surrealism, along with a medley of other sources. At her surrealist best she presents light-hearted impressions of ideas and relationships that appeal to her, such as the charming *Collection of Lost Objects* (a woman's collection, obviously). Pertaining less to surrealism than a facet of abstraction are such other good pictures as the small *Gestation*, *Cyclist* and *Kite Flying*, fresh works that have greater strength than the larger, more trivial paintings.—J. K. R.

Promise Fulfilled

There are few things that make a critic's job more heartening than seeing a young artist follow a promising debut with a second, unhurried exhibition that reveals further progress and conviction. Such an example was Alvin Sella's exhibition, held last fortnight at the Contemporary Arts Gallery, which introduced his work in 1945.

Sella's new paintings revealed searching study in a style congenial to his gifts. Whereas his earlier works, while notable for color and a certain brooding poetry, were insufficiently clear in intent and plan, these recent paintings were quite successful essays on romantic themes. Technically, his use of pigment was both more rich and more sure. Outstanding paintings included the night view of *Lake Chapala*, a striking *Young Clown* and semi-abstract *Siesta*, all romantic works that achieve fine harmony between technique and expression.—J. K. R.

Ann Rosen Exhibits

More and more, people of the stage and screen are taking up painting—some professionally, most, of course, as a hobby. Ann Rosen, who just closed a one-man show at the Barzizon-Plaza Gallery, turned to painting as a matter of necessity when a serious train accident precluded the continuation of her theatrical career. Her large exhibition of watercolors and oils suffered somewhat from lack of editing—the best pictures are quite good, the worst are considerably less than that. Warm colored studies of flowers, people and landscapes vie with original concepts of Mexican life and scenes. The show closed Jan. 30.—A. L.

Stella Buchwald at Norlyst

Paintings by Stella Buchwald, at the Norlyst Gallery last fortnight, covered a wide range of subject matter in a style that might best be termed restrained expressionism. Most successful were such pictures as *Still Life*, strong-

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ly organized and assertive; a *Village in the Hills* that made effective use of overall designing; and *At a Concert*, a composition that managed to be a fresh and imaginative interpretation of a hackneyed theme.—J. K. R.

### Theodoros Stamos

Paintings by Theodoros Stamos, at the Betty Parsons Gallery, belong to the world of art that is closest to poetry, to dreams and to the senses. Forms emerge in his canvases with as apparent ease and naturalness as do the lines and patterns on marble. Which is not to say that his work is vague or casual but that it shares with natural objects a flow of movement and growth that is intuitively, rather than intellectually, determined. Moreover, since his exhibition last year Stamos has enriched his palette so that his color, muted or jewel-like in turn, is now fused into deeper, more glowing resonance.

Many of the paintings, abstract as they are at first glance, deal with specific subjects, as in the *Legend of Dwelling*, *Archaic Sentinel*, *Ancestral Worship*, the subtle *Ascent for Ritual* and the large *Symbolic Landscape*, that achieve both specific description and evocative suggestion, are other distinguished paintings in a harmonious and satisfying exhibition.—J. K. R.

### Voodoo and Paint

Hector Hyppolite is a voodoo priest in Haiti. Also he paints, sincerely, professionally and well. No primitive, he has had considerable art training, has travelled much and has made his living as a designer of various sorts. Now back in his native Haiti, he devotes himself to voodooism and to painting. His first one-man exhibition of paintings is current at the American-British Art Center, through February 14.—A. L.

### Charlotte Livingston Exhibits

Charlotte Livingston showed another group of her competent and spontaneous watercolors at the 8th Street Gallery last fortnight. A consistent and regular exhibitor, both in one-man shows and groups, Miss Livingston can be depended on for fresh and colorful reports on recognizable scenes of shore and countryside. Especially attractive in this display were an economical view of sand and beach grass *From Evergreen Walk*, a nicely composed *Regatta Off Point O' Woods*, a sunlit brook with *Stepping Stones*, and *Lighter at Sea-view*, noted before.—J. G.

### Frances Stein Returns

Frances Stein is following her first one-man show, seen last year, with a second one that reveals both a broadened approach to painting and a greater variety of subject matter, at the Eggleston Galleries until February 21. Among the pictures that indicate Miss Stein is not averse to striking out on newer paths is the little study, *Chickens and Eggs*, a successful departure into quick, spontaneous painting that holds its own against the larger works in her more familiar style. *Yellow and Orange* goes far with a simple still life, while *Back Street* is properly romantic and

[Please turn to page 31]

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## Sale of Paintings at Parke-Bernet

THE SECOND, all-painting sale of the new year will take place at the Parke-Bernet Galleries on the evening of February 19. It is an oddly varied group, ranging from 16th century works to canvases by contemporary Americans, and they come from as varied sources—a consignment from S. Oedekam Juell of Oslo, Norway; from a New York private collector; a consignment by the Swiss Bank Corporation from another private collector; and from Howard Bliss, Esq., of London.

Among the early works are a *Portrait of a Man* by Isenbrandt, authenticated by Friedlander; a *Portrait of a Man* from the 16th century British School; *Two Portraits* by Willem van der Vliet; *Adam and Eve in the Garden* (c. 1530) by an Antwerp master, possibly the Master of the Mansi Magdalen, formerly in the Stanley Mortimer collection; a *Madonna and Child* from a 16th century Flemish follower of Mabuse; and *Les Thermes de Diocletien* by Hubert Robert.

Nineteenth century French paintings include *Femme Debout* by Vuillard; *Le Christ et les Pèlerins d'Emmaus* and *Courtisanes* by Forain; *Porte de Vanves, Paris* by Raffaelli; *Ile St. Louis, Paris* by Vollon; *Ideal Head and Two Nudes in a Landscape* by Henner; *The Hayfield* by L'Hermitte; *Peasant Girl in a Field* by Dupré; *River Scene* by Daubigny; *Les Jardiniers* by Cazin; *Le Coup de Canon* by Berne-Bellecour, exhibited at the London Guildhall in 1915; work by Jacqué, Dupré, Couture and others.

The American group starts chronologically with *Girl and Shell* by Sully, recorded in Biddle and Fielding, goes on to *Feeding Time* by Tait, *The Three Fates* by Mrs. (sic) Thomas Eakins, then to such contemporary work as *Small Point, Me.*, and *Hudson River*

*Valley* by Marin, *Sunflowers* and *Mossy Cascade* by James N. Rosenberg, and paintings by Robert Phillip, Robert Brackman, Eilshemius and others. Exhibition from February 14.

## Goldman Collection Sold

The late Henry Goldman, for many years senior partner of Goldman, Sachs & Company, started his collection of paintings in 1912. It never reached any great proportions quantitatively, but qualitatively it was one of the finest small private collections in America. After his death in 1937, some of the works went to the Mellon and Kress collections, now in the National Gallery. Last month the seven remaining paintings were bought by Wildenstein & Company.

Among the distinguished group just sold are Rembrandt's *Saint Bartholomew*, for which Mr. Goldman paid \$137,500 in 1912; Hals' famous *Portrait of an Officer*, which was sold at auction in 1841 for \$24.80, cost \$175,000 in 1916 and was last shown here at the World's Fair; Rubens' *Portrait of Francesco IV, Fifth Duke of Mantua*; Petrus Christus' *The Nativity*; Van Dyck's *Madonna and Child*; Van Cleve's *Portrait of Francois I*, and a painting by the Master of Antwerp, 1518.

## Non-Objective Museum Moves

The Museum of Non-Objective Painting has moved from former quarters at 40 East 54th Street to a new location at 1071 Fifth Avenue, near 89th Street. Now the third move, to the widely publicized modern building to be erected from plans by Frank Lloyd Wright, delayed because of material shortages, will not amount to much more than moving next door.

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## Auction Calendar

February 4 and 5, Wednesday and Thursday afternoons. Parke-Bernet Galleries: Chinese art collected by the late Guy M. Walker, others. Semi-precious mineral carvings including *feitsui* and white jade *koro*, vases and statuettes; Chinese and Japanese ivory carvings. Porcelain and pottery from the Tang to the Ch'ing dynasty; Kang Hsi red coral porcelains. Pieces from the Morgan collection include two Ch'ien Lung reticulated eggshell porcelain hexagonal lanterns. Pre-Han and Sung bronzes, Chinese and Gandhara stone sculptures, Coromandel lacquer screens. Now on exhibition.

February 6 and 7, Friday and Saturday afternoons. Parke-Bernet Galleries: English and American furniture and decorations, property of Mrs. Fitzhugh McGrew, others. Mirrors from the collection of Sir John Temple Bart, first Consul General to the U. S., and from the house he bought from Aaron Burr, Chippendale, Hepplewhite, Adam and Regency cabinetwork. Now on exhibition.

February 9 and 10, Monday and Tuesday afternoons. Parke-Bernet Galleries: Books, property of Mrs. William Hand, estate of Lavinia Law Robertson, others. Nonesuch, Ashdene, Golden Cockrel and other press books. Standard sets, mainly with fine bindings. First editions. Atlases. Fore-edge paintings. Juveniles and miniatures. Exhibition from Feb. 5.

February 11 and 12, Wednesday afternoon and Thursday morning and afternoon. Parke-Bernet Galleries: English and French furniture and decorative objects, from the estate of the late Frances Roche, property of Mrs. Frederick A. Hughes, others. Lady's rosewood combination occasional table and *bonheur du jour*, designed by painter Andreas Geist and given by King Louis to Lola Montez; Louis XIV carved and gilded pier mirror; Louis XV amaranth and tulipwood marquetry commode by ebeniste Pierre Harry Mewesen; Louis XVI carved *laqué* and decorated salon suite of six *fauteuils* and a needlepoint *canapé* worked with initials of Louis XVI and Marie Antoinette; pair of Louis XVI carved walnut *bergères*. English early Georgian carved mahogany and needlepoint side chair with fretted seat rails, and a carved beechwood and needlepoint paw-foot corner armchair; Chippendale mahogany settee, Sheraton and Regency pieces. Exhibition from Feb. 7.

February 13 and 14, Friday and Saturday afternoons. Parke-Bernet Galleries: Silver and porcelains, sold by the order of A. Schmidt & Sons, Georgian silver featuring three services of flatware. Old Sheffield plate. Modern sterling silver tea services, bowls, platters, etc. Rockingham, Spode and other dessert services. Old English wine glasses and decanters. Exhibition from Feb. 7.

February 17 and 18, Tuesday and Wednesday afternoons. Parke-Bernet Galleries: Books, from the estate of the late Elizabeth V. King, others. First editions of Rudyard Kipling and other English authors. Americana. Early printing; Medical books. Birds books. Illustrated books, maps, art literature, sets of standard authors and limited editions. Exhibition from Feb. 12.

February 19, Thursday evening. Parke-Bernet Galleries: Paintings, property consigned by S. Dedekam Juell, Oslo, Norway; property of New York private collector, and of Howard Bliss, Esq., of London, others. Old Masters, 19th century French, American and other paintings. Exhibition from Feb. 14.

February 24, Tuesday evening. Parke-Bernet Galleries: The Curt Valentin collection of etchings and lithographs. Work by contemporary French, German and Spanish artists including Matisse, Picasso, Rouault, Bonnard, Braque, Chagall, Dufy, Laurencin, Klee, Mail'ol, Miro, Renoir, others. A complete set of *Elles* by Toulouse-Lautrec. Exhibition from Feb. 19.

### He Ought to Be Proud

On the morning of January 5, artist Edward Gustave Jacobsson drove to New York to deliver two paintings to the Pennsylvania Academy jury, but before he reached Budworth's, both the car and its contents were stolen. The car was insured, but the pictures, which belong to the Berkshire Art Center in Canaan, N. Y., were not.

Jacobsson describes *The Fallen Giant* (20"x24" framed) as "A wood interior with snow on a giant willow fallen across a brook—a dark pine forest in the background." *The Treat*, a still life measuring 20" x 24" framed, shows a pitcher, a bottle, a knife and clams grouped on a table-top. Any information concerning these works should be given to Detective Charles C. Dauner, 177 East 104th Street Police Station, New York City.

February 1, 1948

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As though art doesn't have difficulty enough in surviving the depredations of war and the short-sightedness of politicians, news now arrives from Hungary telling of the permanent disappearance of five Old Masters in the guise of footwear. Gypsies broke into a castle at Bodogkovaralja (I did not make up this name), stole a painting by Velasquez and four by Titian, boiled the canvas to remove the paint, used them for the uppers of home-made shoes! That line from Grey's "Elegy"—"Art is long and Time is fleeting . . ."—might well be reversed.

George Burnley, the *DIGEST's* vice-president in charge of paying the bills, tells of going into a salt mine in Germany while the shooting was going on, to find the crown and bones of Emperor Charlemagne deposited there. Carelessly tossed in a corner was a painting by Titian, rolled up like a piece of linoleum.

The war happened to take me to the other side of the world, eventually to Japan. First opportunity, I visited the Imperial Art Museum in Tokyo's Ueno Park. It was completely empty, the

Collection having long since been stashed away in the mountains as protection from our B-29s. Nearby the museum was Tokyo's once-great zoo; it was a heart-breaking sight: the cages were entirely empty, except for an occasional badly stuffed pelt. During our first air-raid (that is, the first after Doolittle's token job), the Japs were afraid the animals might escape and attack the population, so they called in a platoon of soldiers who shot everything in the place but a couple of giraffes and the birds.

Once, on a train outside Tokyo, I caught sight of an artist at his easel on the bank of a river. It looked like a good painting so I hopped off at the next station, which wasn't very far, walked back to become acquainted with the famous Japanese artist, Harachi Yoshida. Yoshida lived for many years in Pittsburgh and New York, has had exhibitions at the Boston and Toledo museums, and I believe in Dayton. When I visited Yoshida's home in a Tokyo suburb, I found the section completely flattened and burned, up to a short block of his house.

We found the Japs miserably dressed, but Mrs. Yoshida was wearing a very chic, expensive-looking sweater with a patched pair of old army trousers. She explained, "Saks Fifth Avenue in New York, 1937."

If you think the woods are full of good commercial artists, you should have been at the press luncheon the Society of Illustrators gave to launch their new scholarship competition. According to one top advertising executive, there are only three artists in the country who can acceptably portray a

woman looking into a well-stocked refrigerator, only about eight who can satisfactorily draw a woman seated before her vanity. Albert Dorne, the Illustrators' president, says that \$50,000,000 a year is spent for advertising art. In order to increase the interest of young artists in commercial illustration, the advertising firm of Foote, Cone & Belding has put up \$10,000 in prizes for the forthcoming competition. With this start, the Society expects to establish a scholarship foundation and a school devoted exclusively to ad art.

Revington Arthur, whose paintings are packing 'em in at the Luyber Galleries, is Director of Chautauqua's summer art school. He prides himself on the fact that his students don't imitate his painting style. Apparently he is very successful, for at the end of the course, last summer, the students, mostly female, gave a party in honor of their teacher. One lady made a little speech of appreciation, concluded with the following unfortunately phrased sentiment: "And although we have been with him all summer, we are especially thankful that there aren't a lot of little Arthurs around Chataqua!" Revington is a bachelor.

A certain New York art gallery recently opened a one-man show with two parties—one from 5 to 7 for the hoi poloi, who were served sherry; another for special friends of the artist and prospective buyers, who were plied with champagne and Scotch. It was suggested that this was like the greedy poultry raiser who kept lights burning in the hen house all night so the chickens would lay in double shifts.

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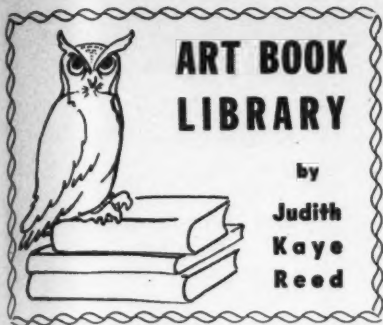
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## Zorach on Sculpture

"Zorach Explains Sculpture" by William Zorach. 1947. New York: American Artists Group. 302 pp. of text. Illustrated. \$7.50.

Here at last is that rare, long-needed book on sculpture, one that is authoritatively written for the professional artist, but one that can also be enjoyed by the lay reader. For William Zorach, one of the nation's most distinguished sculptors, has written a book that combines technical information with general discussion in such a natural, easy fashion that the least ambitious reader will close the book with a sense of discovery and deep satisfaction.

Arranged in informal manner, the book begins with an essay on sculpture and what it means to Zorach, and continues through such chapters as "Form in Art," "Rhythm," "Anatomy" and through to such specific instruction as "Building a Figure in Clay," "Lost Wax Casting," "Handling Stone," etc. The serious student will find these latter chapters invaluable, for there is a strange dearth of really good books on sculpture technique. But what makes the volume all the more noteworthy is the fact that this discussion of craft is never permitted to obscure the knowledge that all real art is creative expression and communication first, expert craftsmanship only second. This observation may appear so obvious a requisite for a book on art that it may seem naive to congratulate an author for emphasizing it, but in reality all too few books manage to combine the dual approach of craftsmanship and expression.

Illustrating his interpretation of various sculptural aims and achievements (which cover not only Western ideals but those of the Orient and the sophisticated "primitive" art of Africa and South America) is a large group of excellent reproductions of ancient and modern sculpture. Another series of illustrations, drawn by Zorach, gives pictorial form to specialized technical discussion, while a third group illustrates facets of modern European and American sculpture. It is in this last group, through Zorach's omissions and brief dismissals of certain of his contemporaries, that the reader may find some of his estimates unsatisfactory.

Like Henry Varnum Poor, who has also written illuminatingly on his approach to art, Zorach is one of the few artists articulate enough to express what he believes in the language of words, as well as that of his chosen medium. The chapter on Design, for example, is one of the briefest, simplest

but most lucid definitions encountered recently and should do more to help the lay reader discover meaning in abstract art than most of the lengthy tomes bred by our confused art world. As one well-known sculptor remarked to us recently, "Zorach has put into words what I have been trying to tell people about sculpture all my life." There will be many others who will agree with her.

## Sculpture Techniques

"The Materials and Methods of Sculpture" by Jack C. Rich. 1947. New York: Oxford University Press. 415 pp. of text and illustrations. \$7.50.

Here is another excellent book on sculpture—a thorough survey of materials and methods that promises to become a standard reference book. The author, a sculptor himself, has arranged his chapters neatly, defined his terms and organized his research well. The result is a technical manual, addressed to the student and designed to help him with all the problems a young sculptor meets—from what tools to buy and what woods, stones or metals will best serve each purpose, to specific instructions on the practise of each method. A large group of illustrations at the beginning of the book presents old and contemporary art executed in various media. The modern illustrations are particularly well chosen.

## American Sculptors Series

American Sculptors Series. Nos. 1, 2, 3 and 4. 1947. New York: W. W. Norton & Co. 50-odd illustrations. \$1.50.

These cardboard covered pocket monographs, published by Norton under the auspices of the National Sculpture Society, follow the style set by the American Artists Group in their series on American painters. Following a brief introduction by or about the artist, the books contain 50-odd full-page reproductions, together with brief biographical notes and other useful information on awards, commissions and representation. Inexpensive and compact, the books should do much to introduce the work of American sculptors to a wider public.

The first four monographs are devoted to Wheeler Williams, Paulanship, Anna Hyatt Huntington and Daniel Chester French, in that order. A second group on Malvina Hoffman, Sidney Waugh, Herbert Haseltine and Augustus St. Gaudens will be out soon.

## Daniel Chester French

"Journey Into Fame: The Life of Daniel Chester French" by Margaret French Cresson. 1947. Cambridge: Harvard University Press. 316 pp. Illustrated. \$4.50.

An intimate biography of Daniel Chester French, popular sculptor of the famous Minute Man in Concord, the marble Lincoln in the Lincoln Memorial in Washington and other works, written by his author-sculptor daughter, Margaret French Cresson, with emphasis on family life, rather than art. Much interesting material, along with many "cute" anecdotes.



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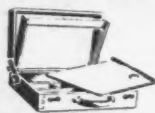
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## Story of Peyraud

*[Continued from page 18]*

Battle of Gettysburg" was at the Chicago Century of Progress world's fair of 1933. Which of the original 20 this one was nobody seemed to remember. Another was doing duty about the same time in Texas.

"The Battle of Gettysburg" inaugurated an era of cycloramas, with Peyraud forging ahead in importance. American art historians may ultimately describe him as "Master of the Cyclorama."

His masterpiece, he himself believes, was "Creation," done for the St. Louis World's Fair of 1903. "The Battle of Gettysburg" had been wholly static, but Peyraud introduced motion into "Creation." The cyclorama covered pictorially the story of the first seven days of Genesis. Flesh-and-blood children, a boy and a girl, clad in glove-fitting flesh-colored tights, played Adam and Eve. Peyraud scaled his pictures to the stature of these children, making them look like adults. "Creation" was one of the sensations of the fair.

For the Omaha exposition of 1898, Peyraud did "The Blowing Up of the Maine." The exposition opened June 1, scarcely four months after the battleship was destroyed in Havana Harbor, and amid gloom and financial depression. Peyraud's new spectacle, hastily conceived and executed, drew swarms of paying visitors. A young sailor who had been on the Maine was hired as speller. Peyraud's last cyclorama was "The Chicago Fire," which he did for White City Park, a newly built Chicago playground.

One of his projects fell through, the "Spectatorium," intended for the World Columbian Exposition in Chicago, 1893. It was to have been a spectacle on a gigantic scale, conceived by the playwright, Steele Mackaye, dealing with the discovery of America. Lack of time prevented the completion of the cyclorama, though after the expenditure of a large sum of money.

Among the capitalists backing it was Edward B. Butler, proprietor of the great mail order house. He put into it personally \$60,000.

But it wasn't all money lost. For Butler and Peyraud became fast friends, to their mutual advantage. Butler, high-strung, had been advised "to take up art" to quiet his nerves. Peyraud became his teacher. For 18 years, until Butler's death, artist and capitalist shared a magnificent studio in Chicago and went traveling over all America and Europe. Butler became quite a fair painter, in the style of Peyraud, and a collector of paintings. It was he who gave to the Art Institute of Chicago its Inness Room, the finest and most complete Inness collection extant.

Peyraud's wife is the former Elizabeth Kreyher of Carbondale, Ill., and is well reputed as a painter of children.

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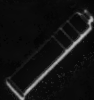
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## 57th Street in Review

[Continued from page 25]

brooding. *Street Boy* and *Grief*, are more ambitious canvases in which technique is not quite up to the emotional content or mood conveyed.

Seen at the same galleries the past fortnight were romantic-mystical paintings by Emily Frank, including an *Odalisque* of great glandular over-development; a lurid *Whither Goest Thou?* and a more appealing semi-abstract *Flowers in a Bird Cage*.—J. K. R.

### California and Mexico

Two exhibitions of paintings at Ferar-gil Galleries are of especial interest: Ross Shattuck's pictures of California's Mother Lode, entitled "Mining Towns of the '49ers," and Oronzo Gasparo's colorful depictions of his recent trip to Mexico.

Arthur Millier of the *Los Angeles Times* says of Shattuck: "He traveled the 300 miles of winding road through the High Sierras, which follows the gold vein that built San Francisco and launched California as a State. He brought to his chosen task an inquisitive mind, a feeling for old things which nicely blended sentiment with humor, and a bland, airy palette that exactly suited the rare, crisp, sunny air of the mountains." (Through Feb. 7).

Gasparo has retained the high-key, original color that has long been his hall-mark, but in these pictures he has eschewed much of his earlier abstractions and fantasy. The paintings here—they are combinations of various mediums—are more lyrical, rather classical. (Through Feb. 14.)—A. L.

### Three at Carlebach

Alexandre Rienzi, young painter making her debut at the Carlebach Gallery, shows pleasant imaginative qualities and growing understanding of color, factors that make many of her exhibits attractive, particularly the fanciful still lifes. Still a good way from mature expression, however, she alternates between varied approaches, from stylized figure studies inspired by Modigliani to brooding scenes of the East River at night. (Until Feb. 19.)

Seen at the same galleries the past fortnight were works by two widely-contrasting exhibitors: A. J. Schneider and Clara Sitney. Schneider presented gouaches that sought to recreate the spirit and experience of American Indian life—a project that took form in a series of large, sombre but decorative pictures. Miss Sitney, a primitive who aroused some interest a few years ago, has continued to paint, with emphasis on human interest and bold patterns. More in evidence in this recent work, though, are landscapes and still life, in which her lack of training and skill is not compensated for by interesting subject matter or striking pattern.

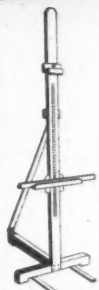
—J. K. R.

### All This and Drawing Too

Elsie Driggs' watercolors at the Artists' Gallery are abstractions or semi-abstractions in low-key, warm colors, rather obscure in implication. An occasional teasing hint of fine drawing is provocative, but only a promise. (Thru February 6.)—A. L.

Artists

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## Where to Show

Offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.—The Editor.

### NATIONAL SHOWS

#### Brooklyn, N. Y.

2ND NATIONAL PRINT ANNUAL. Mar. 23-May 23. Brooklyn Museum. Open to all artists in U. S. Work due Feb. 24. For further information write Una E. Johnson, Curator, Dept. of Prints, Brooklyn Museum, Eastern Parkway.

#### Indiana, Pa.

5TH ANNUAL COOPERATIVE ART EXHIBITION. Apr. 10-May 8. State Teachers College. Open to all living artists. All media. Jury. Prizes total \$700. Fee \$3. Entry cards due Mar. 5. Work due Mar. 12. For further information write Orval Kipp, Dir. Art Dept., State Teachers College.

#### Jersey City, N. J.

PAINTERS & SCULPTORS SOCIETY OF NEW JERSEY INC. ANNUAL EXHIBITION.

Apr. 8-30. Jersey City Museum. Open to all artists. Membership \$3. Media: oil, tempera, pastel, watercolor, sculpture, graphic art. Jury. Medals & cash awards. For entry cards and further information write Ward Mount, 74 Sherman Pl., Jersey City.

#### Laguna Beach, Calif.

77TH NATIONAL PRINT EXHIBITION. May 1-30. Laguna Beach Art Gallery. Open to all artists. All print media. Jury. Purchase prizes. Entry fee \$1. Entry cards due Apr. 20. Work due Apr. 22. For further information write Virginia Woolley, Exhibition Chairman, Laguna Beach Art Association.

#### New York, N. Y.

9TH ANNUAL EXHIBITION NATIONAL SERIGRAPH SOCIETY. Mar. 29-Apr. 24. Serigraph Galleries. Open to all artists. Jury. Prizes. Fee for non-members \$1. Work due Mar. 7. For further information write Doris Meltzer, Director, Serigraph Galleries, 38 West 57 St., New York 19.

INTERNATIONAL COMPETITION FOR DESIGN OF LOW-COST FURNITURE. Jan. 5-Oct. 31. Sponsored by the Museum of Modern Art and Museum Design Project. Open to all artists. Jury. Grants and Prizes total \$50,000. For further information write Edgar Kaufman, Jr., Dir., Dept. of Industrial Design, Museum of Modern Art, 11 W. 53 St., New York 19.

122ND ANNUAL EXHIBITION OF PAINT-

ING & SCULPTURE, NATIONAL ACADEMY OF DESIGN. Mar. 25-Apr. 14. National Academy Galleries. Jury. Prizes. Fee \$1. Entry cards and work received Mar. 8-9, at National Academy of Design, 1083 Fifth Ave., New York City 28.

#### New Orleans, La.

ANNUAL EXHIBITION OF ART ASSOCIATION OF NEW ORLEANS. Mar. 1-28. Delgado Museum. Open to all artists. Media: painting, sculpture, graphic arts, crafts. Jury. Prizes total \$900. Work due Feb. 14. For further information write Delgado Museum, City Park.

#### Portland, Me.

65TH ANNUAL, PORTLAND SOCIETY OF ART. Mar. 7-28. L. D. M. Sweat Museum. Media: oil. Open to all American artists in U. S. Jury. Entry fee \$1. Entry cards and work due Feb. 21. For further information write Bernice Breck, Sec'y., 111 High St., Portland 3.

#### Richmond, Va.

6TH BIENNIAL EXHIBITION OF CONTEMPORARY AMERICAN PAINTINGS. Apr. 10-May 9. Virginia Museum of Fine Arts. Open to living American artists. Media: oil. Jury. Purchase prizes. Entry cards due Feb. 24. Work will be received at agency in New York City (W. S. Budworth & Son, 424 W. 52nd St.) Feb. 17-20. Work due at Museum Mar. 8. For further information write Director.

#### Rochester, N. Y.

150TH ANNIVERSARY OF LITHOGRAPHY EXHIBITION. April. Rochester Memorial Art Gallery. Open to all lithographers. Jury. Cash awards. Entry fee \$1. Entry cards and work due Feb. 20. For further information write Secretary, Print Club of Rochester, c/o Memorial Art Gallery.

#### Seattle, Wash.

NORTHWEST PRINTMAKERS 20TH INTERNATIONAL EXHIBITION. Mar. 18-Apr. 4. Seattle Art Museum. Open to all artists. All print media. Jury. Purchase prizes. Entry fee \$1. Entry cards due Feb. 16. Work due Feb. 18. For further information write Harold E. Kessler, Sec'y., Northwest Printmakers, 1738 E. 91st, Seattle 5.

#### Tulsa, Okla.

3RD NATIONAL OF AMERICAN INDIAN PAINTING. May 4-July 15. Philbrook Art Center. Open to all American Indian painters of traditional or ceremonial subjects. Jury. Prizes. Work due Apr. 15. For further information write Bernard Frazier, Art Director, Philbrook Art Center, 2727 S. Rockford Rd., Tulsa 5.

#### Washington, D. C.

52ND ANNUAL WASHINGTON WATER-COLOR CLUB. Mar. 7-29. National Museum. Open to all artists. Media: watercolor, graphic arts. Jury. Prizes. Entry fee \$1 for non-members. For entry cards and further information write Mrs. Lyn Egbert, 201 E. Thornapple St., Chevy Chase, Md.

#### Wichita, Kan.

1948 DECORATIVE ARTS-CERAMICS EXHIBITION. Apr. 17-May 16. Wichita Art Association. Open to living American craftsmen. Media: textile weaving, silversmithing, metalry, jewelry, ceramics. Jury. Prizes total \$400. Entry fee \$2. Entry cards & work due Mar. 31. For further information write Mrs. Maude G. Schollenberger, 401 N. Belmont Ave.

### REGIONAL SHOWS

#### Albany, N. Y.

13TH REGIONAL EXHIBITION, ARTISTS OF THE UPPER HUDSON. Apr. 29-May 30. Albany Institute of History & Art. Open to artists residing within 100 miles of Albany. Media: oil, watercolor, pastel, sculpture. Jury. Purchase prize. Work due Apr. 10. For further information write J. D. Hatch, Jr., Director, Albany Institute, 125 Washington Ave., Albany 6.

#### Athens, Ohio

6TH ANNUAL OHIO VALLEY OIL & WATER-COLOR SHOW. Mar. 1-31. Chubb Gallery, Ohio Univ. Open to residents of Ohio, Ind., Ill., W. Va., Pa., Ky. Jury. Prizes total \$500. Entry cards due Feb. 16. Work received Feb. 1-16. For further information write Dean Earl C. Seigfred, College of Fine Arts, Ohio Univ.

#### Baltimore, Md.

16TH ANNUAL EXHIBITION OF MARYLAND ARTISTS. Feb. 29-Apr. 4. Museum of Art. Open to artists born or residing in Maryland. Media: oil, watercolor, drawings, prints. Jury. Prizes total \$1,010. Entry cards due Feb. 9. Work received Feb. 11-13. For further information write Museum.

#### Burlington, Vt.

18TH ANNUAL NORTHERN VERMONT ARTISTS' EXHIBITION. Mar. 5-28. Framing Museum. Open to all Vermont residents; by special permission to artists who spend some time in Vermont during the year. Media: oil, watercolor, pastels, etch-

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Grand Rapids, Mich.

ANNUAL EXHIBITION, FRIENDS OF  
AMERICAN ART. May 3-29. Grand Rap-  
ids Art Gallery. Open to Western Michigan  
artists. All media. Jury. Prizes. Entry  
cards due Apr. 7. Work due Apr. 19. For  
further information write Mrs. Frank  
Fehsenfeld, Chairman, Western Michigan  
Artists Annual, 230 E. Fulton St.

Milwaukee, Wis.

WISCONSIN STATE CENTENNIAL EX-  
HIBITION OF CONTEMPORARY WIS-  
CONSIN ART. Apr. 3-May 3. Layton Art  
Gallery and Milwaukee Art Institute. Open  
to artists who were born in, have lived or  
are presently living in Wis. Media: paint-  
ing, sculpture, drawing, prints. Jury. Prizes  
total \$3,000. For entry cards and further  
information write Milwaukee Art Insti-  
tute, 772 N. Jefferson St., Milwaukee 2.

New Haven, Conn.

ANNUAL EXHIBITION NEW HAVEN  
PAINT & CLAY CLUB. Mar. 8-28. Work  
due Feb. 26, to agent, A. A. Munson, 275  
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further information write John D. Whiting,  
291 Edwards St.

New York, N. Y.

LEAGUE OF PRESENT DAY ARTISTS ex-  
hibiting Apr. 1-May 15. New York Public  
Library, 135th St. Branch, open to new  
members, greater New York artists only.  
All media. Handling fee \$1. Jury meets  
Feb. 15. Write for information: David  
Atkins, Sect'y., 850 E. 175th St., Bronx 60.

2ND ANNUAL "NEW PERSONALITIES IN  
PAINTING." Spring 1948. Jungle Gallery.  
Open to all unknown or little known ar-  
tists. All media. Work due Mar. 15. For  
further information write Lawrence Wood-  
man, Director, Jungle Gallery, 147 Eliza-  
beth St., New York City.

Sacramento, Calif.

23RD ANNUAL KINGSLEY ART CLUB.  
May 19-June 10. Crocker Art Gallery.  
Open to present and former residents of  
Sacramento Valley. All media. Jury. Prizes.  
Work due at Gallery (421 O St.) May 7,  
8. For further information write Mrs.  
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Springfield, Mo.

18TH ANNUAL EXHIBITION. April 1948.  
Springfield Art Museum. Open to artists  
working in Mo., Ark., Ill., Ia., Kan., Ky.,  
Neb., Okla., Tenn. Media: painting, sculp-  
ture, prints, crafts. Jury. Purchase prizes.  
Work received Mar. 18-23. For further in-  
formation write Winslow Ames, Director.

Tulsa, Okla.

8TH ANNUAL EXHIBITION OF OKLA-  
HOMA ARTISTS. Apr. 6-May 2. Philbrook  
Art Center. Open to residents of Okla.  
Media: painting, pastel, graphic arts, sculp-  
ture. Jury. Prizes. Entry cards and work  
due Mar. 20. For further information write  
Bernard Frazier, Art Director, Philbrook  
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## The Miller Collection

[Continued from page 12]

architecture is to continue as one of the fine arts, instead of evolving (or degenerating?) into a mechanical and mathematical craft, it has to develop new intuitive and humanistic horizons. In this regard, novel exploitations of textures, of space, of the use of light and color, and the use of the non-mechanical curve may be suggested to the more imaginative architects by these paintings and sculptures.

The Miller Collection had its nucleus in a collection of paintings gathered together, over a period of years, by Mrs. Burton Tremaine, art director and wife of the Company's president. It has been judiciously augmented and organized by Mary Chalmers Rathbun, who left the Addison Galleries for this assignment, and to become Art Exhibition Director of Wesleyan University.

In connection with this exhibition, the Miller Company is publishing a book, which will serve as an introduction to the show. To be out soon, the book is also entitled "Painting Towards Architecture," written by Henry-Russell Hitchcock, with Miss Rathbun as editorial assistant.

Many astute students of the question have concerned themselves with what is thought to be the obsolescent role of the artist in modern technological society. They have compared the position of the artist today with that held by him before the Industrial Revolution. They have speculated upon the limitations imposed upon him by the development of photography, or perhaps have noted the potential liberation accorded him by it. The disappearance of the Church and the Nobility as art patrons has left a partial vacuum which is being further evacuated by the retiring of Entrenched Wealth from the art sponsorship field. Industry as the future art patron has been suggested, and the surface has been scratched by the worthy efforts of International Business Machines, Pepsi-Cola, Encyclopedia Britannica, Container Corporation, La Tausca and others. But the approach suggested by the Miller Company seems to be the most practical, and promising yet devised.—ALONZO M. LANSFORD.

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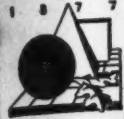
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## A Modern Viewpoint

[Continued from page 8]

awards the result of a more or less un-  
realized venality. This may be partly  
true in some cases. But 15 outstanding  
men in the art world are not venal.  
What then can be the explanation?

Only one alternative seems possible.  
An unbalanced esthetic judgment, due  
to ignorance of the full range of the  
art of the picture (as that art has  
emerged in great variety but with cer-  
tain enduring universal qualities from  
the International Modern Movement) is  
shared by fifteen professionals about  
equally with the general public. The  
School of Confusion, in other words,  
penetrates far into professional as well  
as layman circles.

There are, I believe, two more or  
less effective cures to this malady. One  
is a long-term, positive cure—educa-  
tion. The other is a short-cut which will  
cushion the impact of the prevailing  
confusion on all concerned. It is the  
one-man jury and the diffusion of prize  
awards into smaller units to be spread  
over a larger number of exhibitions.

The argument for education must  
win on its merits. Those who recognize  
it must give it support by finding the  
reliable educational sources and back-  
ing them to the limit. The one-man  
jury's main virtue is that it concen-  
trates responsibility and allows a uni-  
fied and logical judgment instead of the  
inevitable compromise of jury decisions.  
If the one-man juror is the academician,  
his decisions will be a clean-cut expo-  
sition of academic respectability. If he is  
an alert and experienced progressive,  
leader-modern works will emerge con-  
sistently from his undiluted judgments.  
Both results are healthy; both help the  
educational process by segregating basic  
issues rather than mixing them into an  
illegible mess.

If anyone attacks the one-man jury  
as undemocratic the answer is that  
some agency has to choose the juror;  
this spreads responsibility without de-  
stroying its effectiveness.

To diffuse prize awards into smaller  
packages is justified by a hard fact of  
life which is habitually overlooked. In  
the average exhibit there is no work  
probably the "best," or second or third  
"best." The "bests in any jury decision  
are only best in the opinion of one or  
several people. To attach that label to  
them, therefore, is unfair to other works  
and misleading to the public. The one  
and only reason for the popularity of  
the method is that prizes create news;  
they have publicity value, they draw  
the crowd. Expediency displaces cul-  
tural gain. Much healthier it would be  
to purchase 20 to 40 works from an  
exhibition and circulate them where a  
larger public would see and enjoy them.

No solution of the problem of selec-  
tion and honoring is perfect, but the  
one-man jury and the diffused prizes  
seem the fairest and most educational.

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### Our Dinner Announcement

The Annual Meeting, Election and Dinner of your League will be held Saturday evening, Feb. 21, at the Salmagundi Club, New York City. The meeting a year ago was one of the most notable events on the art calendar, and this occasion promises to be as interesting and important as any that has occurred in the twenty years of the life of your organization.

The scrolls of the League's Honor Roll will be awarded to artists whose work has contributed to the art of the country, and to several who have rendered conspicuous service to the cause of the nation's art. Awards will be made to the State Chapters of the League who have made the best showings in their participation in American Art Week, and the winners will chose from the prizes which have been previously announced.

Many distinguished guests will be present. You should make your reservations now, for, regrettable as it is, there

are restrictions as to the number we may accommodate. This rule is not of our making, but is imposed by the City of New York. Call Miss Kelley for reservations—WI 2-8920.

### Paul Broadwell Williamson

A flash came of the sudden death of Paul B. Williamson of San Francisco just as our last columns were closed for the January 15 issue. It was possible to give but the briefest announcement. Our artists, not only of the West but of the whole country, have suffered a staggering blow and the League, of which he was a valued member, will feel it keenly.

Paul Williamson's dynamic personality and his organizing ability were everywhere in evidence, accomplishing unbelievable things for the profession. He was over-generous in giving credit to others and his unselfish attitude was stimulating and inspiring to his associates.

We quote from a tribute by Margaret

Jackson, the West Coast writer and critic: "In each part of the nation there is always one individual with whom we associate any cause or movement. On the West Coast, particularly in California, I had repeatedly heard the name of Paul Broadwell Williamson. From leading artists in Los Angeles, up the coast to San Francisco, through San Joaquin Valley to Sacramento, I had heard the name again and again. And small wonder. He worked quietly but incessantly to negotiate harmonious co-operation among the various art societies. He fostered exhibitions, sold work for deserving artists and directed art activities for many years over a wide area. The amazing thing about it, his friends tell me, is that he never has received any profit from this work."

It is regrettable we cannot have space for all of it for Miss Jackson tells of his distinguished forebears and how he inherited the driving will of his father, a railroad building attorney. It was this driving will in Paul which was too much for a recalcitrant heart which finally let him down. To the end, the League and his fellow artists came first, according to his close co-worker, James G. Merbs, and he had but recently, in concert with others, organized the Western Arts Academy Foundation.

To his three daughters and other relatives, the Board of the League extends its devout sympathy. Our own loss is incalculable. Art has been enriched by his presence among us.

### Up and Down the Hudson

Again it is gratifying to note the activities of the artists from upstate New York, particularly in the Hudson Valley section. In Green, Ulster, Columbia and

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Dutchess counties they have been very active in their American Art Week participations. There were 17 displays in Catskill. In Kingston there were 250 displays in 78 store windows to testify what energetic Chairmen may accomplish for the artists. A dinner at Beekman Arms opened American Art Week in Rhineland. This was supplemented with a fine display. The Dutchess Art Association had a fine display, as they have continued to have for a number of years.

There are too many who have contributed to these accomplishments to list here, but our Board is perfectly aware of them and proud of their work. We should, however, mention the tireless work of Mrs. Jessamine Decker of Catskill who has served outstandingly and tirelessly as chairman for many years.

### Western Art Academy Foundation

Representatives of the States of California, Oregon, Washington, Nevada and Arizona met in San Francisco on December 13 to approve the Charter and by-laws granted by the State of California to this new Foundation. The late Paul B. Williamson of our Board and one of its organizers reported on its organization—the first of its kind in the west and which is to be second only to the National Academy of Design.

The West Coast's foremost artists and leaders of the Fine Art Societies have been for some time formulating the plan and assembling its personnel. Outstanding living artists in painting, sculpture and graphic arts will be carefully selected over a period of five or more years and awarded membership. The Foundation will set up scholarships for deserving students of marked talent. Other activities will be the chartering of organizations whose by-laws provide adherence to the fundamentals of good art.

The following officers were elected: George Demont Otis, president; Harold M. Ward, first vice president; Reuben Blake, second vice president; Cecil Chamberlain, treasurer. Delegates on the Board include John Garth, president of the Society of Western Artists; L. E. DeJoiner, president of the Santa Cruz Art League; Herman Struck; William H. Smith, Maria Von Ridelstein and Jane Burnett.

The League extends its good wishes.

### Who Wants Our Job?

Just when we were breathing in the air of what seemed like a nice day and the sun had overcome the overcast

skies, and all was made nicer by the pleasant things various members were saying about us—like for instance, one of our great artists, Roy Mason, was gracious enough to write, "Thanks—much—you have solved all my problems."

And M. John Lenhart of South Carolina committed himself on paper,—"Thank you for your interest. It takes time and thought to render the service you are doing. My hat's off to you." And J. Earle Pfantz writes from Pennsylvania, "I am proud to be a member of the League and hope to be worthy of it. It was indeed a pleasure to hear from you."

Then, just when reaching for another helping of this pleasant tasting dish, our buzzer sounded. It was one of the bell-boys with a registered letter for which a return receipt was requested. We opened it—and—whoosh! It was like getting an eye full of grapefruit from the fellow across the table. We are trying to figure out whether this fellow meant that or whether he was just clumsy.

This person had asked us to furnish him with a list of "Honest Art Dealers." This was not the first query he had asked us in times past on different subjects, but we answered the best we knew how. We explained that we had never compiled such a list and to publish anything like that would take us into the field of commercial reporting which our charter did not cover. At that he jumped up and down, especially on us.

We tried to tell him we could hardly recommend galleries any more than we could specifically endorse the colors of one manufacturer. Far from satisfying him, this seemed to infuriate him. He twisted our statement as "encouraging dishonest dealers by our complacent attitude." We are, he charges, "protecting the crooks."

Even a "P.S." was appended to his letter. In this he thoughtfully adds, "I hope the League is not being 'paid' to protect these crooks." We do not mind being the little boy in this William Tell act, but we'd like to be sure that William was really aiming at the apple.

—ALBERT T. REID.

### Brooklyn Staff Additions

Xavier Gonzalez and Arthur Osver have joined the already impressive list of creative artists on the Brooklyn Museum Art School staff, and will assume their duties with the beginning of the Spring term on February 16. The Art School now offers 45 courses during day and evening hours.

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# CALENDAR OF CURRENT EXHIBITIONS

## AKRON, OHIO

Art Institute To Feb. 12: 20th Century Art from Akron Homes.

## ALBANY, N. Y.

Institute of Art From Feb. 11: 8th American Drawing Annual.

## ALBION, MICH.

Albion College Feb. 8-27: Chinese Painting; Watercolor Show.

## ANDOVER, MASS.

Addison Gallery To Feb. 23: Hans Hofmann Paintings and Drawings.

## BALTIMORE, MD.

Museum of Art To Feb. 22: Sculptor's Guild; Drawings.

Maryland Institute Feb. 8-23: Glen Cooper Henshaw Memorial Show. Peale Museum To Feb. 8: Portraits of Joshua Johnson.

## BOSTON, MASS.

Copley Society To Feb. 14: Watercolors by Ruth Hammond, K. Rechcia.

Doll & Richards Feb.: Contemporary American Paintings.

Guild of Boston Artists To Feb. 14: Harold Lindergreen Watercolors.

Institute of Modern Art To Feb. 21: Ben Shahn.

Mirski Gallery Feb.: Contemporary American Paintings.

Museum of Fine Arts From Feb. 5: The Art of Old Japan.

Charles Smith Gallery To Feb. 15: Kahlil Gibran Paintings.

Stuart Gallery Feb.: Modern American Paintings.

Vose Galleries To Feb. 14: Society of Watercolor Painters Annual.

## BUFFALO, N. Y.

Albright Gallery To Feb. 22: Sport in Art.

## CHICAGO, ILL.

Art Institute To Feb. 22: Max Beckmann Prints and Drawings.

Gallery Studio To Feb. 25: Wolfgang Paalen, Paintings.

Palette & Chisel Academy To Feb. 27: Bruno Begh.

Public Library Feb.: Purcell Sculpture; E. Langson Paintings.

## CINCINNATI, OHIO

Closson Gallery To Feb. 14: John Ferris, Tooled Watercolors.

Taft Museum To Feb. 23: Fact and Fantasy; Maurer; Nash Pottery.

## CLEARWATER, FLA.

Art Museum To Feb. 15: Contemporary American Painting Annual.

## CLEVELAND, OHIO

Museum of Art Feb.: Textiles.

Town & Country Gallery To Feb. 14: Viktor Schreckengost.

COLORADO SPRINGS, COLO.

Fine Arts Center To Feb. 15: Dutch and French Paintings.

## COLUMBUS, OHIO

Gallery of Arts To Feb. 22: The Arts of China.

Gallery 1956 Feb.: Russell Roman Drawings; Leo Aulino Sculpture.

## DALLAS, TEX.

Museum of Art Feb.: Southwestern Print Annual.

## DAYTON, OHIO

Art Institute Feb.: Paintings by Maurice Prendergast.

## DENVER, COLO.

Art Museum Feb.: Theater Arts; Works by Ferdinand Leger.

## EUGENE, ORE.

Univ. of Oregon Feb. 7-26: French Prints from Corot to Picasso.

## EVANSTON, ILL.

Art Center Feb.: Contemporary Prints and Drawings, Regional Group.

## HAGERSTOWN, MD.

Wash. Cty. Museum Feb.: Cumberland Valley Artists Annual.

## HONOLULU, HAWAII

Academy of Arts To Feb. 22: The Arts of the Middle Ages.

Indianapolis, Ind. Herron Museum From Feb. 8: American Prints Today.

## LOS ANGELES, CALIF.

Cowie Galleries Feb.: Contemporary American Paintings.

Decker Studios Feb.: Contemporary American Paintings.

Gallery of Mid-20th Cent. Art Feb.: Contemporary Paintings.

Hartwell Galleries Feb.: Contemporary American Paintings.

Hatfield Galleries Feb.: Modern French and American Paintings.

Stendahl Galleries Feb.: Ancient American, Modern French Art.

Taylor Galleries Feb.: Contemporary American Paintings.

Vigevano Galleries From Feb. 8: Recent Works by Ignon.

## LOUISVILLE, KY.

Art Center To Feb. 21: Artists Under 25.

Speed Museum From Feb. 6: Claire Leighton, Sue Fuller Prints.

## MAITLAND, FLA.

Research Studio To Feb. 23: Boris Margo.

## MEMPHIS, TENN.

Brooks Gallery Feb. 8-29: Drawings by American Artists.

## MILWAUKEE, WIS.

Art Institute To Feb. 15: 1948 Purchase Exhibition.

## MINNEAPOLIS, MINN.

Institute of Art To Feb. 22: Modern Drawings.

Walker Art Center To Feb. 22: Painting Toward Architecture.

## MONTCLAIR, N. J.

Art Museum To Feb. 15: Contemporary Painting; Rembrandt Etchings.

## NEW ORLEANS, LA.

Delgado Museum To Feb. 22: Conrad Albright.

## NORFOLK, VA.

Museum of Art Feb.: Oil and Watercolor Annual, Leache Memorial.

## NORWICH, CONN.

Slater Museum Feb. 8-29: History of American Painting.

## OKLAHOMA CITY, OKLA.

Art Center Feb.: De Chirico.

## PASADENA, CALIF.

Art Institute To Feb. 20: Encyclopaedia Britannica Collection.

## PATERSON, N. J.

McKiernan Art Center Feb.: Mirror of America Exhibition.

## PHILADELPHIA, PA.

Academy of Art To Feb. 29: 133rd Painting and Sculpture Annual.

Art Alliance Feb.: French Prints; Drawings by Philadelphians.

De Braux Gallery To Feb. 6: Oils by Jacques Le Tord.

Plastic Club Feb. 4-18: Sculpture of the Dance.

Print Club Feb. 6-27: Woodcuts, Block Prints Annual.

## PITTSBURGH, PA.

Carnegie Institute Feb.: Gimbel Collections; Walt Kuhn Paintings.

## PITTSFIELD, MASS.

Berkshire Museum From Feb. 5: Watercolors by Andrew Wyeth.

## PORTLAND, ORE.

Art Museum To Feb. 15: Louis Bunce Serigraphs.

## PROVIDENCE, R. I.

Cont. Artists Gallery Feb. 9-21: Karnig Nalbandian.

Museum of Art From Feb. 8: Medieval Frescoes from Spain.

## RICHMOND, VA.

Museum of Fine Arts To Feb. 22: Metropolitan Museum Loan Show.

## ST. LOUIS, MO.

City Art Museum To Feb. 12: Contemporary European Prints.

## ST. PAUL, MINN.

Hamline Univ. To Feb. 16: Sculpture, Ceramics by Virginia Rahja.

## SACRAMENTO, CALIF.

Crocker Gallery Feb.: Paintings and Drawings by Old Masters.

## SAGINAW, MICH.

Saginaw Museum Feb.: American Paintings, Colonial Times to Today.

## SAN FRANCISCO, CALIF.

City of Paris Feb.: Oils, Temperas by Artists of the Southcoast.

Lucien Labaudt Gallery Feb.: Antonio Gattorno Paintings.

Legion of Honor Feb.: Outstanding Americans of Negro Origin.

Museum of Art Feb.: Oil and Sculpture Annual; Helen Schwinger.

## SANTA FE, N. M.

Modern Art Gallery Feb.: Contemporary Paintings and Sculpture.

Museum of N. M. To Feb. 15: Yeffe Kimball, Paintings.

## SPRINGFIELD, ILL.

Art Gallery Feb.: The Incas.

Smith Museum Feb.: Art League Exhibition.

## SYRACUSE, N. Y.

Syracuse Univ. From Feb. 10: Works by Prudence and Priscilla Burg.

## TERRE HAUTE, IND.

Swope Gallery Feb.: Portraits of Washington and Lincoln.

## TOLEDO, OHIO

Museum of Art Feb.: Toledo Artists 30th Annual.

## TULSA, OKLA.

Philbrook Center Feb.: Jean Charlot Paintings; Club Collection.

## UTICA, N. Y.

Munson-Williams-Proctor Feb.: Central New York Artists Annual.

## WASHINGTON, D. C.

Corcoran Gallery To Feb. 22: Pepsi-Cola, Paintings of the Year.

Pan American Union To Feb. 8: Francisco Dosamantes.

Phillips Gallery From Feb. 8: Lithographs by Picasso.

Public Library Feb.: Negro Artists of Washington.

Smithsonian Institution To Feb. 15: Miniature Paintings.

Watkins Gallery To Feb. 15: C. Law Watkins Memorial Collection.

WEST PALM BEACH, FLA.

Norton Gallery To Feb. 22: Old Master Paintings; Persian Rugs.

## WICHITA, KAN.

Art Museum Feb.: Paintings from Whitney Museum.

## WOODSTOCK, N. Y.

Mollie Smith Gallery To Feb. 15: Einstein Draf Drogeth.

## WORCESTER, MASS.

Art Museum To Mar. 28: Lithograph Portraits.

## NEW YORK CITY

A. C. A. Gallery (63E57) To Feb. 14: Abraham Harrison.

Acquavella Galleries (38E57) Feb.: Selected Old Masters.

Alonzo Gallery (58W57) To Feb. 21: Marie Ada Kremp.

American-British Art Center (44W56) To Feb. 14: Hector Hyppolite.

Argent Galleries (42W57) To Feb. 14: Sadron Paintings; Morpurgo.

Art Students League (215W57) Feb.: Students' Work.

Artists Gallery (61E57) From Feb. 7: Ignacio Aguirre.

Artists League (77 Fifth) To Feb. 21: Helen West Heller.

Ashby Gallery (18 Cornelia) To Feb. 14: Lynn Kepman, Paintings.

Associated American Artists (711 Fifth) Feb. 9-28: Frank Kleinholtz.

Babeock Galleries (38E57) Feb. 9-28: Watercolors, Alfons Bach.

Barbizon-Plaza Gallery (Sixth at 58) To Feb. 15: Catherine Lorillard Wolfe Annual Show.

Barzansky Galleries (604 Mad.) To Feb. 15: Group Exhibition.

Bignou Gallery (32E57) Feb.: Henri Matisse, 1900-1930.

Binet Gallery (67E57) To Feb. 13: Nancy Ranson.

Bonestall Gallery (18E57) Feb. 2-14: Drawings, Gerrie von Pribosc.

Brooklyn Museum (E. Pkwy.) To Mar. 7: 32nd Annual, Brooklyn Society of Artists.

Brunner Gallery (110E58) Feb.: Old Masters.

Buchholz Gallery (32E57) To Feb. 21: John Piper Paintings.

Caribach Gallery (937 Third) To Feb. 18: Alexandra Rianzi.

Carstairs Gallery (11E57) Feb.: Modern French Paintings.

Charles-Fourth Gallery (51 Charles) Feb.: Group Show.

Chinese Gallery (38E57) To Feb. 13: Edna Tacon Paintings.

Contemporary Arts (100E57) To Feb. 13: Martha Visser's Hoof.

Dix Gallery (760 Mad.) To Feb. 7: Contemporary English Works.

Downtown Gallery (32E51) To Feb. 7: Modern Group.

Durand-Rouel Galleries (12E57) Feb.: Boudin.

Durlacher Bros. (11E57) Feb.: Flowers by Florine Schellinger.

Educational Alliance (107 Bway.) Feb.: Etchings, Elias Grossman.

Egan Gallery (63E57) To Feb. 15: Elias Goldberg.

Eggleston Galleries (161W57) Feb. 9-21: Sadie Abrams, Oils.

8th St. Gallery (33W8) Feb. 2-18: Gallery Group, Oils.

Feigl Gallery (601 Mad.) Feb. 4-21: Dimitry Merinoff.

Ferargil (63E57) To Feb. 14: Oronzo Gaspari; Ross Shattuck.

44th St. Gallery (133W44) To Feb. 21: Spiral Group.

French & Co. (210E57) To Feb. 16: Lieberman, Paintings.

Frick Collection (1E70) Feb.: Permanent Collection.

Galerie St. Etienne (40W57) Feb. 9-28: Paintings by Miriam.

Garret Gallery (47E12) Feb.: Group Exhibition.

Grand Central Galleries (15 Vand.) Feb. 17-28: C. Ivar Gilbert. (55E57) Feb. 17-28: Alfred Mira.

Hugo Gallery (26E55) To Feb. 14: Stanislas Lepri.

Kennedy & Co. (785 Fifth) Feb.: Ernest Haskell, Etchings.

Kleemann Galleries (65E57) Feb.: Albert Urban; Bob Geshius.

Knoedler Galleries (14E57) To Feb. 14: Michal Reznikoff; Feb. 9-21: C. Carol.

Kootz Gallery (15E57) To Feb. 14: Picasso Paintings.

Kraushaar Galleries (32E57) Feb.: John Sloan Retrospective Show.

Laurel Gallery (48E57) To Feb. 14: A. S. Baylinton Paintings.

Lavitt Gallery (16W57) Feb.: Charles Umlauf, Sculpture.

John Levy Gallery (11E57) Feb.: Old Masters.

Julien Levy Gallery (42E57) Feb.: Leonid, Recent Paintings.

Lillienfeld Galleries (32E57) Feb.: Old Masters and Modern French.

Luyber Galleries (11E57) To Feb. 14: Revington Arthur.

Macbeth Gallery Feb.: Contemporary Americana.

Matisse Gallery (41E57) To Feb. 14: Giacometti Sculptures.

Metropolitan Museum (Fifth at 100) Feb.: French Tapestries; Technical Examination of Paintings.

Midtown Galleries (1605 Mad.) Feb. 15: Henry Koerner.

Milch Galleries (55E57) To Feb. 7: A. Pregel; From Feb. 9: E. Kayn.

Morgan Library (29E36) To Feb. 30: Manuscript and Printed Books.

Morton Galleries (117W58) Feb.: Group Exhibition.

Museum of City of N.Y. (Fifth at 103) Feb.: A Survey of American Museum of Modern Art (11W57) Feb.: New Acquisitions; Technical Examination of Paintings.

Museum of Non-Objective Paintings (1071 Fifth) Feb.: New Permanent Collection.

National Academy (1083 Fifth) From Feb. 9: Am. Watercolor Society.

National Arts Club (15 Gramercy) To Feb. 12: Annual Membership Show.

New-Gale Gallery (133E56) To Feb. 12: Recent Watercolors.

New Art Circle (41E57) Feb.: Clifford Odets.

Historical Society (Cent. Pl. W. 77) To Feb. 15: Plates of Revolutionary Naval Charts.

N. Y. Public Library (127E58) Feb.: Irene Aronson.

Newhouse Galleries (15E57) To Feb. 14: Anna Enters.

Newman Gallery (150 Lex.) Feb.: Early American Paintings.

Newton Gallery (1120) To Feb. 14: Michotte.

Nicholson Gallery (69E57) Feb.: Landscapes of Three Centuries.

Niveau Gallery (63E57) Feb.: Modern French Group.

Norlart Gallery (59W56) To Feb. 14: Victoria Jankowski.

Opportunity Gallery (9W57) From Feb. 10: Morantz, Oils.

Parsons Gallery (15E57) To Feb. 14: Theodoros Stamos.

Passedoit Gallery (121E57) Feb. 3-21: Lopez-Key.

Peris Gallery (32E58) To Feb. 14: Tachacsov, Recent Paintings.

Pinacotheca (20W58) Feb.: Kunstschutlers.

Portraits, Inc. (460 Park) Feb. 10-24: Am. Soc. Miniature Painters.

Rean Gallery (653 Fifth) Feb. 8-28: Paintings, Henry Widen.

Riverside Museum (410 Riverside) Feb. 6-22: "Best of Art."

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